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Church Music.

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ON RECITATION.

I. Value of Recitation. Instructions on recitation during divine service have already been given by a number of writers, for instance, by Krutschek in his well-known work, *Die Kirchenmusik nach dem Willen der Kirche*, and by Jos. Schildknecht in the preface to his practical Op. 19, *178 Kadenzen für die Orgel zum Gebrauche beim Rezitieren* (178 Cadences for the Organ, to be used in accompanying Recitation) (Pustet). But in English there is, to my knowledge, scarcely anything at hand. For this reason a comprehensive article, embracing the ecclesiastical rulings in regard to recitation as well as its practical execution, may not be unwelcome. Recitation is indeed an easy and often the only practically possible means enabling us to comply with the obligation of rendering the full liturgical text. Not every choir is able to execute the proper variable parts (Introit, Gradual, etc.) at every high mass, whether it be held on a Sunday, a feast day, or a common weekday; some pieces may be too difficult for the choir, or the rehearsals may have had to be omitted during the respective week, or the preparation of a more extensive mass-composition for an approaching feast may take up all the available time, or again the singers may be obliged unexpectedly to sing for the day a different mass from the one prepared, or finally, a composition that might otherwise from a liturgical standpoint be altogether desirable may lack one portion of the text. This last difficulty is met

with in the old 16th century classics; they have only two *Agnus Dei:* hence, unless recourse is had to recitation, one must be repeated; but frequently this will not do, on account of the length of the pieces or from artistic considerations. In such and similar circumstances, recitation will be found to be a very welcome makeshift and relief.

Here it may perhaps be objected: "Recitation is after all too inartistic and homely a device." Well, if it is possible to execute a more artistic musical setting of the respective texts, let it be done. But what if this be not practicable, on the one hand, and yet on the other the text may not be omitted?

But is recitation in fact so homely? The chanting of the Epistle and of the Orations *in tono simplici feriali* (e. g., at a *Requiem*) is not felt to be so, although it exactly corresponds to what we understand by recitation, and even lacks the enhancing organ accompaniment. I remember from the time when I first introduced recitation into a church in England, how an educated and artistically inclined gentleman immediately after high mass expressed to me his pleasure and edification in this regard. And I myself, although accustomed to hear it for years, was once positively moved by the recitative delivery of the Gradual and Tract before the *Dies Irae*. The director had the Gradual recited by the Soprano and the Alto voices only, the first part of the Tract by the Tenor and the Bass, the second part of the same by all the singers chanting solemnly on one tone, while the organ gave them a varying and dignified harmonic support.

Even in the concert-hall, where surely nothing but æsthetic enjoyment is sought, one may hear Peter Cornelius' song, "*Ein Ton.*" In it the whole text is sung on one and the same tone, while the piano supplies appropriate melodies and harmonies above and below this tone; in other words, again, just the mode of recitation we advocate.

Finally, it belongs to the Church to decide what is fit and

beautiful enough for divine service as prescribed by her. She, however, permits recitation and even demands it under certain circumstances.

Recourse to recitation, which often becomes necessary, is conditioned by the prescribed rendition of the entire liturgical text. We are after all obliged to sing not only the common parts of the Mass (*Kyrie*, *Gloria*, *Credo*, etc.), but also the variable parts of the Proper (Introit, Gradual [Tract, Sequence], Offertory, Communion). The decrees that enforce this prescription are numerous. Whoever wishes to acquaint himself with the wording of some of them should read among others the following numbers of *Decr. authent. Congr. S. Rit.:* 2424 *ad* 2, 2959 *ad* 2, 2994 *ad* 2, 3365 *ad* 7, 3994 *ad* 2. These prescriptions are confirmed and renewed by Pius X in No. 8 of his *Motu proprio* of Nov. 22, 1903. There we find mention also of our form of recitation: "It is not lawful to omit [to sing] them [i. e., the prescribed texts] unless when the rubrics allow that some versicles of the text be supplied by the organ while these versicles are simply recited in the choir."

II. Legislation on Recitation. Let us now more closely examine the ecclesiastical legislation alluded to in the *Motu proprio*.

(a) *What is understood by recitation?* The rubrics do not seem to understand or call for real singing on one tone; no, a (non-musical) utterance, enunciation, reading, seems to suffice; for the *Decr. auth.* 2994 *ad* 2, and 3827 *ad* 2 use the words "*dici* posse *submissa voce*," "clara voce *legenda*;" and the *Cærem. Episc.* l. I. c. xxviii., no. 6, says, "intelligibli voce *pronuntietur*." "Dici submissa voce" is exactly the same expression as the *Rubr. gener.* of the Missal, XVI, 3, use to designate the simple reading in a low tone of the celebrant during high mass.

The Church otherwise does not make the playing of the organ obligatory; even to this day she does not use an organ in the pontifical or Sistine chapel. That she now on the contrary always demands organ accompaniment during

recitation[1] is probably due to the circumstance that she primarily has but the minimum of speaking (reading) in view; without organ, however, this would be too meagre, nor would it fit well to a religious service otherwise invested with music.

In France, it seems, recitation is actually performed in this manner. I have before me the 11th *Supplements* to vols. 21 and 22 of *Musica Sacra* (Toulouse); they contain organ-versets for the recitation of vesper-antiphons and magnificat-verses, but with their changing harmonies it would be impossible to have *recitativo* properly sung on one tone. I was once present at the singing of compline by French Dominicans: they read every other psalm-verse in a simple speaking tone, while the organ played.

If then even such an enunciation as this suffices for the rendering of the texts, still more permissible will be the real singing of recitation, as is customary in Cæcilienverein, and as will be illustrated by practical examples in the third part of the present paper. By means of this distinction between recitation in a speaking tone and that in a singing tone, a passage in the *Cærem. Episc.*, otherwise hard to interpret, finds a natural explanation. We read there (l. I, c. 28, no. 6): "It must however be noted that whenever anything is presented by the organ as if it were sung, ... what is not sung on account of the playing of the organ must be spoken (*pronuntietur*) in an audible voice by one of the singers. And it would be commendable if some singer would sing (*cantaret*) the same in a loud voice while the organ plays." This very likely means to say: Speaking suffices indeed, but delivery in a real singing tone would be praiseworthy and better. Without this distinction the same recitation would be designated as prescribed, and nevertheless only as praiseworthy, and hence not obligatory.

In regard to the degree of loudness with which one should recite, the prescriptions aforementioned do not

[1] E. g., *Cærem. Episc.* I. xxviii, 6–10; II, i, 8, no. 11; *Decr. auth.* 1180 *ad* 6, 3827 *ad* 2.

quite agree; they speak of *submissa voce* as well as of *clara voce*. Generally the latter is called for.[1]

(b) *What may be recited?* The *Cærem. Episc.* (I, xxviii, 9) allows the organ to be played *alternately* (*alternatim*) with the singing (i. e., as appears from the context, recitation with organ accompaniment may change off with passages that are sung) during the *Kyrie*, *Gloria* (Gradual, Offertory), *Sanctus*, etc., *Agnus* (and *Communio*). Numbers 6 and 8 allow the same in the case of the hymns and canticles. But also *entire* songs may be recited; this is expressly stated of the Offertory and the *Communio* (*Decr. auth.* 2994 *ad* 2) and in general of all parts of the *Graduale Romanum*. (*Decr. auth.* 3994 *ad* 2.)

(c) *Some texts however may not be recited*, at least not in a speaking tone. According to the *Cærem. Episc.* (l. I, c. xxviii, no. 6) this is the rule in the case of the first verse of canticles and hymns, and likewise of those hymn-verses that are to be sung kneeling, i. e., the *Te ergo quæsumus* (of the *Te Deum*), the *Tantum Ergo*, etc., before the Blessed Sacrament in exposition; this also holds good of the *Gloria Patri* and of the last stanza of hymns. All this must be sung by the choir in an audible tone, and may not be supplied by the organ with recitation. Also the *Credo* must be sung in its entirety (*Cærem. Episc.* I, xxviii, 10; *Decr. auth.* 1023 *ad* 3, 3108 *ad* 15, 3827 *ad* 2). As to the verse *Te ergo quæsumus* in the *Te Deum*, the *Cærem. Episc.* (l. II, c. v, no. 9) indeed says, in opposition to the passage quoted above, that a mixture of organ (with recitation) is allowed, provided only that the verse is delivered in a distinct voice. That here the words *organum intermisceri poterit, cum regula superius tradita* really imply recitation

[1] Such conflicting prescriptions are also contained in *Decr. auth.* 1490 *ad* 8, or 2245 on the one hand, and in *Cærem. Episc.* I, xxviii, 2, on the other, with reference to playing the organ at the Vespers of the third Sunday in Advent and of the fourth Sunday in Lent; furthermore, in regard to the *Benedictus*, resp. to a motet, to be sung right after the elevation; see *Cærem. Episc.* I, xxviii, 9, and *Decr. auth.* 3827 *ad* 3.

with organ accompaniment, is clear from l. II, c. viii, no. 5, where we are referred to l. I, c. xxviii, no. 8, and there at length to no. 6; the same appears still more plainly from l. II, c. i, no. 11.

(d) *Is it allowed to recite without organ accompaniment?* This question is of some importance, since it is prohibited to play the organ on the Sundays of Advent[1] and of Lent,[2] as well as during the Offices of Holy Week. Plainchant pieces there occur which not every choir is able to sing. On the other hand, the ecclesiastical regulations always speak of recitation with organ, the *Cærem. Episc.* as well as the *Decr. auth.* Cf. for instance *Decr. auth.* 3108 *ad* 14, 3827 *ad* 2, 3994. Krutschek in his book mentioned at the head of this article (5th Edit., p. 259) answers the above question as follows: "In case of need one may make use of mere text-recitation without organ accompaniment . . . . It was asked whether on days of ordination (on which the organ may usually not be played) it is allowed for the sake of shortening the ceremonies to sing only parts of the Gradual and of the long hymn *Benedictus*. The answer . . . (*Decr. auth.*, 3590) was: Yes, if only that portion which is not sung be recited in a clear voice. . . . . In like manner Benedict XIV. in his *Memoriale rituum* demands recitation for Holy Week, when the organ must be silent.

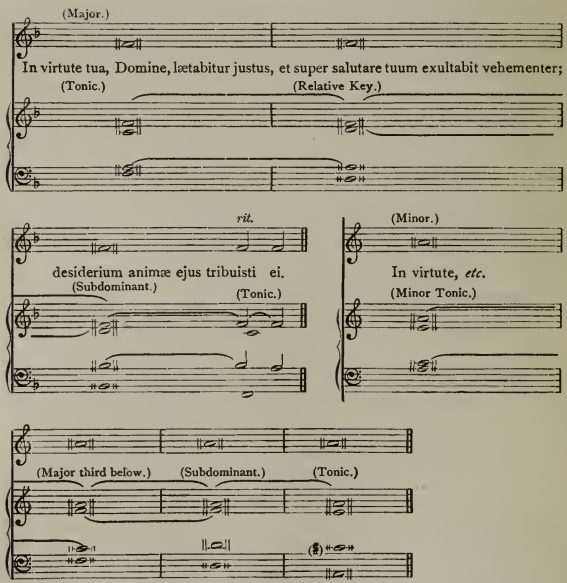
The distinction made under (a) between recitation in a speaking tone and recitation in a singing tone will also help us out of the difficulty here. It is always allowed to sing, and that, too, without organ; if, therefore, our mode of recitation is equivalent to singing, all difficulty vanishes. But that this is actually the case follows from common parlance as well as from the manner in which the liturgical books express themselves. We speak of singing the above-mentioned song of Cornelius, and of singing the Epistle and the Orations *in tono simplici feriali*. Also the *Rituale Romanum* and the *Cærem. Episc.* do this in regard to the

[1] Except the third. [2] Except the fourth.

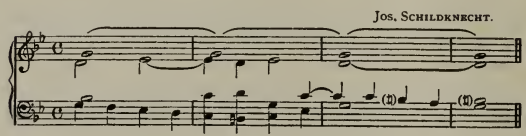
last two forms of song. The former (l. I, c. 28) says of the Orations: "*Cantantur* sub tono simplici feriali," and in the *Cærem. Episc.* (l. II, c. viii, no. 40) we read: "*Cantat* epistolam." Now the mode of recitation we advocate in the present article exactly corresponds to the chanting of the Orations and of the Epistle. Such a recitation is still more undoubtedly to be called singing, if we adorn it with brief cadences, as will be explained in the next chapter.

III. Practical Execution of Recitation. 1. One may, as remarked above, simply pronounce or read off the text without using a proper singing tone; the organ need not, in this case, have regard to the pitch of the reader's voice, since the speaking tone is not a musical one. But it is certainly more beautiful to employ the following manner of recitation, concerning which Krutschek and Schildknecht have given very good directions. I avail myself of their works for the sake of brevity without exactly quoting them, while I shall add some supplementary remarks.

2. This more perfect manner of recitation is the following: One or more singers chant the text on one tone in a moderately loud voice, minding the punctuation marks and pronouncing fluently without hurrying, in about the same way as the priest chants the Orations *in tono feriali* or the Epistle; at the same time the organ with soft stops plays a simple accompaniment, in which the tone used by the singer forms the organ-point. The simplest accompaniment consists of the major triad of the recitation-tone in fundamental position, followed by the chord of the relative minor key and by the major triad of the subdominant and finally again by that of the tonic. Or, if we begin with the minor chord of the recitation-tone, there may follow the major triad of the major third below, then the minor chord of the subdominant, and again the minor (or major) triad of the tonic, e. g.:



This plan can be made somewhat more ornate, e. g.:

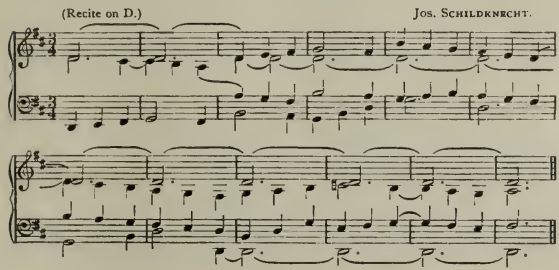


Another manner of accompanying—easy, too, even for an organist less well versed in the theory of harmony—is that recommended for our purpose by Witt; it consists of a series of chords of the sixth, which may be continued *ad libitum;* e. g.:

The chords of the sixth, as shown in the illustration, are played in a key that lies one-fifth below the tone of recitation; if, for instance, we recite on G, we should play in C-major, using, of course, as in the given example at +, F (not F♯).

A competent organist will naturally extend and vary these simple formulas in an artistic manner. If, however, the organist himself must recite, it is advisable, even for a more skilled musician, to employ a simple form of accompaniment, in order that his attention may be more undisturbedly directed to the correct reading of the text.

"The tone of recitation need not coincide throughout with the uppermost tone of the accompaniment;" e. g.:



Whoever would like to have artistically elaborated formulas for accompanying in diverse pitches, and in the church-modes, should order Schildknecht Op. 19.

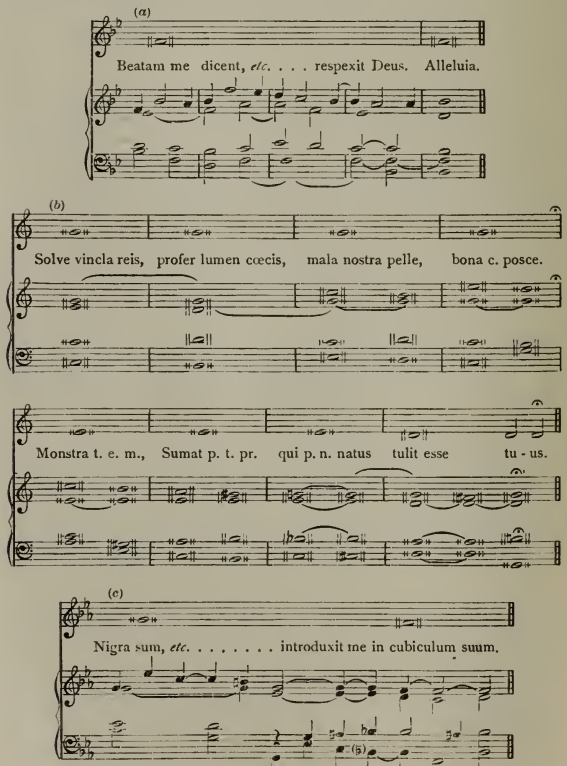
"Recitation is most fittingly performed on the tonic (Final); yet it can also be done on the dominant" (see example *a*).

The tone of recitation may change, i. e., one may sing on

different degrees of the scale (see *b*). This procedure is particularly appropriate in longer pieces.

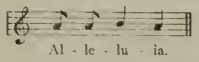
Recitation may also be used as a means of modulation or transition to another key (see *c*).

The following examples taken from my Vespers in honor of the Bl. Virgin for Soprano and Alto, Op. 9, may serve to illustrate what I have just explained:

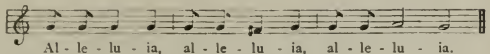

(a)
Beatam me dicent, etc. . . . respexit Deus. Alleluia.
(b)
Solve vincla reis, profer lumen cœcis, mala nostra pelle, bona c. posce.
Monstra t. e. m., Sumat p. t. pr. qui p. n. natus tulit esse tu - us.
(c)
Nigra sum, etc. . . . . introduxit me in cubiculum suum.

I would here remark that example *b* which occurs in the Vespers between stanzas of a hymn composed in a modern key would not fit within a plainchant piece. Near the end it moves about in modern harmonies that would strike one as incongruous in connection with plainchant parts. In the case of partial recitation of plainchant pieces one should, therefore, employ only such chords as might be used also to accompany the plainchant itself.

Short cadences may be introduced: if an *Alleluia* occurs in the text to be recited, it might be sung thus:

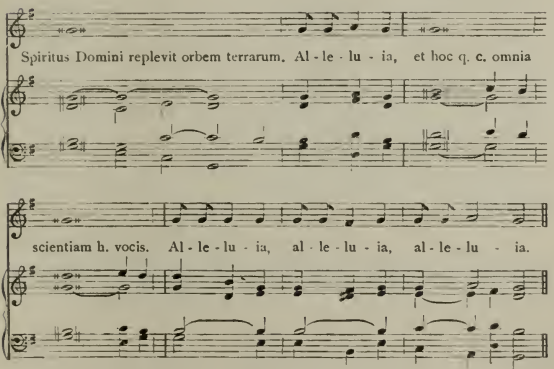


; if several *Alleluias* succeed one another, they may have this appearance:



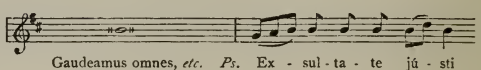
I add an example of this arrangement:

After KRUTSCHEK.



"There should be agreement in key and pitch between the recitation and the chants connected therewith." In case

one should, for instance, wish to recite the Introit for the feast of All Saints up to the psalm-verse, but to sing the psalm itself, he should recite as follows:



G is the first note of the psalmtune and the third of the tonic triad. The dominant B and the final E, although the latter is rather low for the joyous text, would, however, also do as tone of recitation.

If several singers recite together we should, as far as possible, choose a tone of medium height and convenient for all the singers.

"In the case of longer texts (recited by the whole choir) it is advisable to change off between Solo and Chorus, as also between the different voices; let, e. g., the 1st portion be recited by Soprano and Alto only, the 2nd by Tenor and Bass, the last by the whole choir.

"To be prepared from the outset for the necessary breathing-pauses and text incisions, it is best to have in mind as a general rule: Make a pause at a double bar , and wherever a punctuation-mark (, ; : ? .) coincides with a so-called *respiratio* ." This applies to the hitherto official plainchant books; to the new "traditional" ones, however, only in case they are similarly arranged.

A slight ritardando should be observed before the marks of punctuation, and a still more marked one at the end of the whole recitation; this end should also gently die away.

LUDWIG BONVIN, S. J.

Buffalo, N. Y.

DIOCESAN CATALOGUES OF LITURGICAL MUSIC (II.)

IN the Advent issue of CHURCH MUSIC some attention was given to catalogues compiled before and after the issuance of the *Motu proprio*, illustrations of these two classes being found in the "First" and "Second" catalogues of the Diocese of Cincinnati (issued in 1899 and 1900 respectively), and the catalogue of the Diocese of Salford, England. Four catalogues remain for review in the present paper, of which the first to be considered, that of the Diocese of Grand Rapids, Michigan, illustrates activity preceding the *Motu proprio*, while the others owe their appearance to the famous utterance of Pius X.

I. DIOCESE OF GRAND RAPIDS, MICH.

In the synod of the 18th of September, 1903, a Commission on Church Music was appointed, one of whose duties was specifically to draw up a catalogue of musical compositions in harmony with the then existing legislation of the Church. The result of their labors was embodied in the catalogue issued on December 13th, 1903, and made obligatory on and after the first Sunday in Lent, 1904. Thereafter, no musical composition not mentioned in the approved list was to be rendered in any church or chapel of the diocese, unless it had previously received in writing the official approval of the commission, the personnel of which comprises the Revs. J. M. Steffes (*Chairman*), Edward Caldwell, Charles Dequoy, Stephen Nowakowski, Joseph Reis (*Secretary*).

The selection of compositions was based on the *Regolamento* of the Congregation of Sacred Rites (July 6, 1894), the twelve Articles of which were printed in the Catalogue as a preface. The Commission remarks that "the necessity of the foregoing general regulations no one will dare to question. It is a sad fact that on the plea of attracting people to divine service the church is frequently turned into a house of song instead of one of prayer and devotion.

The object of music and song in the House of God is to assist the faithful in their devotion and prayer. We all know, but sometimes forget this, and in our mistaken zeal permit music which in our own minds we must condemn as out of place."

With the view of rendering the task of selecting appropriate compositions easy and simple for pastors and organists, the compositions are marked merely with numerals: (I)=*easy;* (II)=*medium;* (III)=*difficult.* In addition to these indications, the Commission marks with an asterisk those Masses and Hymns which might be selected at first by such choirs as may not have had any experience with the kind of music that should now supplant that previously in vogue.

The Catalogue is modest in its limits, comprising only nineteen pages; but the division into categories ("Unison Masses," "Masses for Two Voices," "Masses for Soprano, Alto and Bass," "Masses for Four Mixed Voices," "Masses for Two Tenors and Bass," "Masses for Three Female Voices," "Masses for Four Male Voices," "Masses for Five, Six or Eight Voices," "Requiem Masses," "Vespers," "Liturgical Books," "Motets, Offertories, etc.," "Miscellaneous," "Music for Holy Week," with separate headings of motets and offertories for particular seasons) and the numerals and asterisks employed to indicate grade and appropriateness make the Catalogue serviceable and satisfactory.

After the publication of the *Motu proprio*, the Bishop wrote to his priests on March 28th, 1904, as follows:

"We take occasion to remind the pastors that the *Motu proprio* of the Holy Father, Pius X, is law and needs no promulgation on our part. Besides the laws already laid down in the Synod, and in Our Catalogue of Church Music, it prescribes that only male voices can be admitted in our choirs."

Finally, on October 4th, 1905, Bishop Richter wrote as follows to his clergy:

"In his Encyclical on Church Music Our Holy Father, Pius X, decreed the exclusion of female voices from the choir during liturgical functions. As ample time has now been given to prepare men and boys to sing at all such services, We strictly forbid from henceforth all singing in the choir by female voices in the churches of this Diocese. If men or boys have not yet been trained to sing at High Mass, the congregation must be content with low Mass until due provision for proper singing is made."

This record of zealous acquiescence in the wishes of the Holy Father needs no comment. The law is clearly stated and its sanction made specific.

II. Diocese of Pittsburg, Pa.

It will be interesting to compare with the previous catalogue the much larger one officially promulgated for the Diocese of Pittsburg, Pa. By the letter of the Bishop, dated Sept. 29th, 1904, the catalogue compiled by the Commission of that diocese was to go into effect January 1st, 1905. Thenceforward, "no music not contained in this Catalogue may be used in religious services until it has been examined and approved" by the Commission. The personnel of the Commission is as follows: The Revs. E. M. McKeever (*Chairman*); Joseph F. Gallagher; John W. O'Connell; Louis Haas, O. S. B.; Paul Werr, O. M. Cap.; James Wernert, C. SS. R.; William Dunlea; Richard Hamilton; S. J. Schramm; John Griffin, C. S. Sp.; Cæsar Tomaczewski, C. S. Sp.; Isidore, O. C. C.; J. M. Wertz (*Secretary*).

The Catalogue contains 52 pages, of which 18 are given to the Letter of the Bishop, a translation of the *Motu proprio*, the Decree of the S. C. R. of Jan. 8th, 1904, and a *Summary of Regulations and Decisions regarding the Chant, the Use of the Organ, and the Language of the Liturgical Service* (reprinted by permission from the *Ecclesiastical Review*), and the *Introduction* immediately prefacing the catalogue. In the three pages allotted to this *Introduction*, much valuable suggestion is found and a high ideal maintained:

"Our Holy Father wishes to impress us with the fact that church music is really a part of the liturgical service, and as such must in all its phases harmonize with the liturgical functions to which it belongs. If this be kept in mind, it will become evident that music which savors of the theater and the concert hall cannot fulfill the sacred office of church music. This does not mean that we are to revert entirely to the plain-chant of the Ages of Faith; our Holy Father tells us that also compositions of the Palestrina school and those of modern masters may be produced, provided such compositions have 'sanctity, goodness of form, and universality.' These qualities we have tried to keep before us in selecting the music contained in this catalogue."

The important recommendation is made that in each parish school the children be instructed in the simpler forms of the chant so that plainsong may become, as it were, traditional in each parish, and the desire of the Holy Father respecting congregational singing be more easily realized. We must hasten, however, to illustrate the character of the helps given to organists by the catalogue proper, although it is with regret that we leave untouched some of the other interesting matters dealt with in the *Introduction*.

The composer, the publisher, and the grade of difficulty are marked as follows (and the arrangement holds good for all the divisions given in the Catalogue with the one exception of Vespers):

Grade.	*Composer.*	*Publisher.*
e . . .	Becker, Ch., Mass in hon. S. Caroli Borromaei	Singenberger.
m. . .	Beltjens, J., Missa Quarta	Pustet.
em . .	Diebold, J., Mass "O Sacrum Convivium" (op. 38)	Schwann.
ve . .	Mandl, J., Easy Mass (for children) (op. 16)	Pustet.

Section II contains 64 Masses for Two Voices (Soprano

and Alto, except where otherwise stated) with organ accompaniment. The following illustrations may be given:

Grade.	*Composer.*	*Publisher.*
e . . .	Bill, J., "Missa Consolatrix Afflictorum" (op. 12)	Pustet.
m. . .	Cicognani, A., Missa "benedicta et venerabilis es," 2 male voices (op. I)	Pustet.
md . .	Dachs, M., Missa in hon. S. Jacobi (treble and men's voices) (op. 4) . . .	Coppenrath.
e . . .	Piel, P., Mass for two voices (children) (op. 46)	Schwann.

Section III contains in its first subsection (marked *a*) 47 Masses for three voices (Soprano, Alto, and Bass, except where otherwise stated). To illustrate:

Grade.	*Composer.*	*Publisher.*
e . . .	Arnfelser, Fr., Missa nona, organ	Pustet.
em . .	Auer, Jos., Missa in hon. S. Francisci Sal. (op. 32)	Boessenecker.
em . .	Filke, M., Missa in hon. S. Caroli Borrom. (three treble voices, or S. A. & B., and organ) (op. 80)	Boehm.
e . . .	Gruber, J., Missa in hon. St. Ign. de Loyola, A. T. B. (op. 69)	Pustet.
e . . .	Gruber, J., Missa in hon. SS. Trinitatis, A. T. B., organ (op. 87)	Pustet.

The two Masses by Gruber indicate "A. T. B." instead of "S. A. B.," and one is marked "organ," while the other is not. Section III comprises three sub-sections, indicated as *a*, *b*, *c*; the preceding entries illustrate *a* (S. T. B.), while the remaining two, *b* (T. T. B.) and *c* (S. S. A.), contain respectively 33 and 16 compositions. Section IV. (Masses for Four Voices) is similarly divided into *a* (S. T. A. B.) and *b* (Four Male Voices), containing respectively 258 and 81 Masses. Section V. contains 29 Masses for Five or More Mixed Voices (five Masses for 8 voices, one for 7, six for 6). The Section devoted to *Requiem* Masses

contains 49 entries, including unison Masses with organ, Masses for S. A., for T. B., for three trebles, for A. B., for four male voices, for treble and men's voices, for four mixed voices, for A. T. B., for five voices, for three male voices, etc., some with, some without organ accompaniment. Every need is met in this collection. A similar variety is observable in the Section devoted to "Graduals and Offertories" (77 entries), and in the following Section of "Collections" (offering a very rich variety of Motetts, etc.). The Section devoted to Vespers contains 22 entries: while Benediction has 62; "Miscellaneous," 82, and "Lent and Holy Week," 34. The Catalogue concludes with "Hymn Books" and "Books on Gregorian Chant." It is, clearly, a very serviceable Catalogue.

III. Diocese of Waterford and Lismore, Ireland.

In strong contrast with the Catalogue we have just been considering, the one issued for the Diocese of Waterford and Lismore contains comparatively very few entries, e. g., the Pittsburg Catalogue has 627 Masses indicated, while that of Waterford and Lismore has only 60. A similar relative limitation is found in the matter of Motetts and "Benediction Services" and "Collections." Nevertheless, the Waterford and Lismore Catalogue is apparently very serviceable. It gives three Lists of Music, marked respectively A, B, C. List A is, generally speaking, somewhat difficult and principally suited for larger places; List B is not quite so difficult, and is intended for use in towns; List C, as being easier still, is recommended for rural districts. The different items have the names of the publishers attached in each case. In a Letter dated March 21st, the Bishop made the Catalogue mandatory "in every Church and Chapel of the Diocese" from May 1, 1905. The rules enforced in this Letter conform absolutely to the prescription of the *Motu proprio*. They are as follows:

1. No music shall be sung except music set down in the Dio-

cesan List now published, and in the Vatican Official List, which is shortly expected. In every High Mass or *Missa Cantata* the *Introit*, *Kyrie*, *Offertory*, and *Communion* will be sung, as well as the *Gloria*, *Credo*, etc., and in such Masses a short Motett may be sung after the singing of the Offertory (when time permits), and after the Elevation.

2. Choirs shall consist of men or boys, or both, and females shall take no part except in congregational singing. (This rule shall not affect Nuns in their own Convent Chapel.)

3. No instrument except an organ or harmonium shall be employed without the express permission of the Bishop. The organ (or harmonium) shall be used only by way of accompaniment, except during processions to and from the Altar, and organists will bear carefully in mind the words of the Papal *Motu proprio:* "As the chant should always have the principal place, the organ or instruments should merely sustain and never oppress it. It is not permitted to have the chant preceded by long preludes, or to interrupt it with *intermezzo* pieces."

4. No press notices of music shall appear before or press critiques after any Religious Service.

5. The work of teaching the new music shall be taken in hand immediately and energetically. In some places the singing will probably rest altogether with the choir (of men or boys, or both). But in many places it ought not to be difficult to get the entire congregation to join in (taking alternate parts, for instance), especially in the Benediction Service, the chant of which must be familiar to members of our Religious Sodalities, as well as to the young of both sexes who have been confirmed since 1896.

6. The Italian pronunciation of Latin will be used in all Choirs.

To give our readers a clear idea of the character of this brief but highly interesting Catalogue, we cannot do better than print some of the entries of Masses under List A (i. e., the rather "difficult" Masses) in the form in which they appear.

List A.

NOTE.—By *Equal* voices are meant men's voices or boys' voices separately; by *Mixed* voices, men's voices and boys' voices combined.

ABBREVIATIONS: S Soprano, A Alto, T Tenor, B Bass.
[D] Difficult, [E] Easy, [FD] Fairly difficult, [FE] Fairly easy, [VE] Very easy.

GREGORIAN CHANT.

(*Solesmes.*)

No. 581.—A Manual of Gregorian Chants, Gregorian Notation Ed., English Edition, 2/6.

No. 567.—"Liber Usualis," Paper Cover, 3/8.

"Missa de Angelis" (Tonic Sol-fa or Staff. Browne & Nolan, Dublin), 1d.

Missa Regia (Gregorian Notation), 1d.

The use of the "Officium Defunctorum" (Gill & Son, Dublin), is permitted until further notice.

UNISON MASSES.

Composers.	*Titles.*	*Publishers.*
Molitor, I. .	"Missa Rorate Coeli," opus 14 [E]	Pustet, Ratisbon.
Witt, Franz.	"Missa in honorem S. Cæciliæ" . [FD]	Ditto.

MASSES FOR TWO EQUAL VOICES.

Singenberger	"Missa in honorem Purissimi Cordis, B. V. M." . . . . . [E] For Soprano and Alto. Score 1/6, parts 3d. each.	Breitkopf & Haertel, London.
Haller . . .	"Missa Tertia," opus 7 . . . . . [M] Tonic Sol-fa parts	Pustet, Ratisbon. Browne & Nolan, Dublin.
Witt, Fr. X.	"Missa in honorem S. Ambrosii [FE] Score 1/3, parts 3d. each.	Breitkopf & Haertel, London.

Although the Waterford List contains only one-twelfth the number of entries of Masses found in that of Pittsburg, it is (relatively to itself) rich in Unison Masses, of which (exclusive of Plainsong) it contains twenty entries arranged, with respect to difficulty, in Lists A, B, C, while the Pitts-

burg Catalogue contains about fifty. It is a strange fact that only two Unison Masses are found common to both lists. Again, the Waterford List contains Masses only for One, Two, and Four Voices, while that of Pittsburg makes provision for every possible constitution of choir. Nevertheless, despite the contrast in size, the "Waterford" has, we think, much real variety of styles to offer, especially in the department of "Motetts and Benediction Services." It is also helpful in that it gives not only the Grade, the Author, the Title, the Publisher, but (and in some places this is a sufficiently pressing consideration) the Price.

IV. Diocese of Covington, Ky.

One more Catalogue, and we shall have finished our present inquiry and study. In a Letter dated Feb. 16th, 1905, the Bishop of Covington, Ky., published formally the Catalogue prepared by the Rev. Henry Tappert, priest of that Diocese. "It will be recognized," wrote the Bishop, "by all as carefully and ably made up in accordance with the letter and the spirit of the *Motu proprio* of our Holy Father Pius X. . . . All the regulations quoted in this Official Catalogue can be readily complied with without entailing any hardship on even the smallest congregations of the Diocese. We therefore order faithful observance of them by every priest, whose duty it is to see that organist and choir be guided exclusively by this Catalogue in the selection of their musical programmes. The list of Masses, hymns, etc., has been prepared in view of the needs of parishes most deficient in means and voices. With good will and the most elementary knowledge of music on the part of priest, organist and choir, it will be possible to make the Church service attractive and devotional. . . . After Passion Sunday of this year, 1905, no music not contained in this Catalogue may be used in religious services until it has been examined and approved by the Diocesan Music Commission." He then names the Very Rev. F. Brossart, the Rev. Henry Tappert and the Rev. L. De Waegenaere

members of the Commission, and directs them to meet once a year to consider additions to the Catalogue, and, as soon as practicable, whenever they are called upon by a priest to pass upon a new composition which he desires his choir to render.

A striking feature of this Catalogue is the distribution of the text of the *Motu proprio* throughout the book in the form of prefaces to the various sections or lists. Occasionally, too, space is given to brief reminders addressed to the organist in relation to certain rubrical requirements; e. g.: "*Remark.* The organist should pay special attention to the direction contained in the *Graduale* and *Vesperale* concerning the correct singing of all 'Responses' in the liturgical service. *Deo gratias* after the Epistle and *Laus tibi, Christe* after the Gospel are not to be sung by the choir. Remember that long preludes on the organ, after the *Introit*, after the intonation of the *Gloria* and *Credo*, and before the *Offertory*, are contrary to the rubrics. These prescribe also that you begin the *Benedictus* immediately after the Consecration without long prelude, nor should you play after the response *Et cum spiritu tuo* before beginning the *Agnus Dei.* As soon as the priest takes the first ablution, immediately after it begin the *Communio propria.*"

After the Sections devoted to "Gregorian Chant" and "The Music of the Sixteenth Century," two pages of entries are given to the *Asperges;* one page to Unison Masses with organ accompaniment (26 Masses); then under the heading of "Masses for Two Voices with Org. Accomp." two divisions are made: (a) For Soprano and Alto, comprising, first, 29 Easy Masses, then 23 Moderately Difficult Masses; (b) For Tenor and Bass, Medium, 8 Masses. All this will serve to illustrate the careful arrangement of the Lists, the needs and limitations of every kind of choir being kept in mind. It is obviously a very practical arrangement, presenting to the inquiring organist or choirmaster an immediately available collection

of Masses suited exactly to his needs. Such an one will not be asked to hunt through many pages of titles to find, first, those which happen to agree with the voices which he has actually at his command; and, secondly, from among these to select such as will meet his limitations (or rather the limitations of his choir) in respect of the grade of difficulty. All these questions have already been asked and answered by the compiler, and his careful forethought, illustrated in the slight example just given from his Catalogue, runs thus throughout the volume (which, in addition to a very large list of Masses, devotes also much space to the *Introit, Gradual, Sequence, Offertory, Communion;* to Vespers and Complin; to the Four Antiphons of the Blessed Virgin; to Benediction Service; to the *Veni Creator* and the *Veni Sancte Spiritus;* to Litanies of the Blessed Virgin, the Holy Name, the Sacred Heart; to the *Te Deum*, the *Ecce Sacerdos*, the *Sacerdos et Pontifex;* to Lent and Holy Week; and, finally, to Motetts, Collects, Hymns, etc.).

With such excellent examples of Diocesan Catalogues as those we have been considering, it should seem hardly necessary for any other diocese to add to the list. Apparently, every need of choirs has been successfully met, and provision is made by some of the Commissions to examine any new compositions that may be placed before them. Most largely, however, the compositions thus far chronicled belong to the Cecilian School, and there may be some cause to fear lest the high ideals consistently held by that school of composers may prove too strong meat for certain tastes. These must be gently led up to an appreciation of the higher reaches of Church music, and compositions that will serve to bridge over the wide chasm separating the hitherto "popular" styles from the polyphonic or quasi-polyphonic styles can not but be looked upon with favor by discriminating organists and choir directors.

PRACTICUS.

Philadelphia, Pa.

GREGORIAN RHYTHM.

A Theoretical and Practical Course, by

DOM ANDRÉ MOCQUEREAU, O. S. B.,

Prior of Solesmes.

INTRODUCTION.

I.

THIS Course of Gregorian Rhythm is the outcome of more than thirty years' teaching and practice at Solesmes. It is specially intended for the large and rapidly increasing number of adherents who believe the Benedictine method to be the only one which is truly traditional, and have therefore decided to adopt it.

Such a course has not only been often called for, but also promised, and if the fulfilment of the promise has been unavoidably postponed from year to year, the long delay has been far from unfruitful; for much of the matter, in the interval, has been recast three or four times, and has thereby gained in precision, completeness and, I hope, in clearness.

Thirty years ago Gregorian Rhythm was a new subject. Hence, before trying to teach it, an exhaustive study of rhythmical laws in general had to be made; then the structure and composition of the liturgical melodies themselves required careful analysis, the various types of notation had to be examined and classified, and the teaching of medieval authors had to be sifted and weighed, and finally assimilated.

Above all, the then quite new theory of musical oratorical rhythm needed testing by long practice. This was done daily at Solesmes for more than a quarter of a century; and not only there, but also in a number of cathedrals and monastic and parish churches of all kinds, by men, women and children, by trained singers and village choirs. This period of experiment and practical observation was immensely helpful in elucidating questions of rhythm. The

difficulties met with or the defects reported, though they revealed the checks encountered by those who were enthusiastic in propagating the chant, yet often opened up fruitful lines of reflection.

In the meantime, hearing the chant daily in choir helped one to acquire a Gregorian temperament. One learned to utter, to sing, and to appreciate this melodious speech, renascent after the oblivion of so many centuries. The changeful undulations of the free and flowing rhythm at first almost startled the half-reluctant ear, ill-prepared through previous training in measured modern music to appreciate their subtle, indefinable beauties, the charm of which proved finally quite irresistible.

Further, the correctness of the main rules of execution laid down in the *Mélodies Grégoriennes*, by Dom J. Pothier, became more and more evident. In both teaching and practice they were found to be true and natural, alike from the point of view of good taste and devotion.

And, lastly, criticism had time to make itself heard along with friendly counsel, and from both critics and counsellors much valuable help was gained.

But together with all these advantages, certain unsought-for experiences were gained. While the sense of the beauty of Gregorian rhythm was growing, the desire for a more thorough comprehension of it grew also. The keener students showed themselves unsatisfied with the principles as they had until then been taught and received. While the verity of the doctrines was admitted, the vagueness of the exposition was often complained of. They wanted more light.

On the practical side, too, certain difficulties emerged. In proportion as the chant left its starting-point behind it and spread out into seminaries, communities, and parishes, it got beyond the control of its first expositors. Hence such doubts and difficulties arose as demanded the presence of a qualified master. Under zealous but impromptu teachers, the execution of the chant was apt to be vitiated

by strange mistakes; it suffered some unfortunate checks in consequence, and brought discredit on its promoters and their doctrines.

What was to be done to remedy such a state of things as this? Those best qualified to judge were in no doubt as to the answer. It was clear that all the difficulties and set-backs were due to the defective treatment of the question of Gregorian rhythm:

1. To the incompleteness of the rhythmical doctrine previously expounded.

2. To the imperfection of the rhythmical notation, till then available.

The cause of the difficulties once ascertained, it was easy to see that the means required for its removal were the following:

1. A more detailed development of rhythmical theory and teaching.

2. A clearer and fuller rhythmical notation by means of easily recognized signs.

Is it, then, possible to supply these *desiderata* to-day? Yes, undoubtedly; and both the rhythmical theory and the rhythmical signs in Gregorian music are based upon evidence and experience.

To begin with, the main outlines of Gregorian rhythm are already clearly indicated by certain acknowledged fundamental principles. The doctrines taught in numerous methods have passed into practice under the name of the "oratorical theory." On these lines the work is already far advanced. The original Solesmes teaching only needs restatement and completion. It forms an excellent base of operations.

Yet the problem requires much careful and delicate handling. A close and consistent analysis of Gregorian rhythm in its finer details has never yet been thoroughly accomplished. The existence of such minuter differences is not an original discovery. It was formerly recognized both in theory and in practice, as is shown by clear histor-

ical evidence; and even if this sort of testimony were not forthcoming, the very nature of rhythm in itself would point the way to such minor subdivisions.

For free and natural rhythm is not without its laws, which neither words nor music can escape. There is, for instance, the basic law that every known rhythmical composition can be resolved in the last analysis into certain primary times, which reveal the rhythmical "touch" or *ictus* occurring at intervals of two or three; or, if we use the vocabulary of modern music, all musical movement can be resolved into either two-time or three-time measures, or, in the case of Gregorian music—which *is*, after all and above all, *music*—into a free blending of the two kinds of movement.[1]

Anyone who asserts that any kind of music can exist independently of this tendency towards binary and ternary grouping, must bring evidence in support of his assertion, if it is not to be dismissed as *a priori*. Careful observation cannot fail to force the unprejudiced mind to conclude that the Liturgical Chant is subject to it, without any detriment to its rhythmical freedom, which is analogous to the free-cadenced rhythm of Ciceronian prose. Yet it is of such prose that Quintilian writes—*sunt quaedam latentes sermonis percussiones et quasi aliqui pedes.*

These "*latentes percussiones et quasi pedes*" are found in the Gregorian melodies also. The musical writers of the Middle Ages refer to the subject in no doubtful terms. Their language is so explicit that modern mensuralists have no difficulty, when they slightly, though unintentionally, strain its meaning, in making it square with their theories.

[1] Cf. Prof. Robert Macdougall. Reprinted from *Harvard Psychological Studies, Vol. I.*, containing sixteen experimental investigations from the Harvard Psychological Laboratory, p. 348. "I conclude therefore [i. e., from the positive evidence of the experiments] that the numerical limit of simple rhythm groups is soon reached and that only two rhythmical units exist, of two or three beats respectively, that in all longer series a resolution into factors of one of these types takes place."

The old authors are not content with merely noting the larger rhythmical divisions, sections, phrases, periods: their analysis descends to musical words and syllables, to the smallest rhythmical subdivisions.

Hucbald (840–930 A. D.): "*veluti metricis pedibus cantilena plaudatur.*" ". . . *plaudam pedes.*" ". . . *more metri diligenter mensurandum sit.*"

Guido (1050 A. D.): "*ut quasi metricis pedibus cantilena plaudatur.*"

These "*pedes*" or "rhythms," as I shall call them, are classified by such writers into *aequa*, *dupla*, *tripla*, *sesquialtera*, *sesquitertia*: they are weighed against one another, their mutual relations are nicely calculated, and they are combined into sections and periods, no rule being employed except the satisfaction of a musical ear, the final arbiter of such rhythm as is the principal charm of Ciceronian prose. The medieval writers would have us beat them (i. e., show the place of the rhythmic "touch," the marked notes) with the sound of hand or foot. Hence nothing is more real than the analogies established by the old authors between metrical poetry and prose on the one hand, and liturgical melodies on the other; but it is a mistake to push the parallel further than analogy.

The point to be noted is, that rhythm, however free, whether it be the rhythm of oratory, as in Ciceronian prose, or of music, as in Gregorian Chant, is capable of analysis into the most detailed subdivisions, and that, if this can be done, it should be done for the sake of giving *ensemble* to choirs and to choir-training as a whole. Even if medieval authors had been silent on the subject, the *onus probandi* would lie upon those who venture to maintain that Gregorian Chant rejects the basic rhythmical principles which underlie, not only all music and poetry, and all prose possessed of literary style, but even speech itself.

But can these smaller rhythmical subdivisions be recovered?

In a large number of cases the answer is not doubtful: in others, there may be some hesitation: but, by applying the principles set forth in the following Rhythmical Course, many difficulties will vanish. Lastly, there are cases where, in theory, choice is free, but, in practice, a decision must be taken, especially if an organ-accompaniment is to be used; and here, but here only, taste will be the determining factor.

The chief helps towards the completion of a satisfactory rhythmical analysis are the following:

1. The application of the fundamental natural laws of rhythm.

2. The accentuation and natural rhythm of the written text, with its proper punctuation and pauses, graded according to its underlying meaning.

3. The neumatic notation, despite its inadequacy, with its grouping of notes, *pressus*, *strophicus*, *quilisma*, and so on.

4. The melodic formula, and the modality.

5. The Romanian signs and letters in the St. Gall manuscripts, and the various indications used in other systems, many of which are not to be despised; for they are not merely a valuable guide for the fixing of rhythm, but a proof of the exquisite artistic perfection which had been attained in the rendering of the Gregorian melodies.

When a careful and intelligent use of the above means has led to a complete rhythmical analysis, the next question that arises is the correct stereotyping of the rhythm, thus recovered, by a clear and adequate system of rhythmography.

Is then the neumatic notation, as at first revived, insufficient? Assuredly it is. No other answer can be honestly given by one who has had the opportunity of watching the use of the original Solesmes editions in square notation over a wide area and in a variety of circumstances for twenty-five years. In spite of their many excellent qualities, and in spite of the beauty of the typography, those

editions have not stood the test of experience. To-day they neither correspond with the advance in rhythmical knowledge, nor with the practical demands of choirmasters and choirs, who call for more guidance than they afforded. At first, they were justly acclaimed as an immense advance on the wretched square notes scattered at haphazard along the stave, which had preceded them in books of the period; but it would be easy to quote numerous testimonies to the fact that they were soon discovered in practice to be defective. Let it, however, here suffice to give one:

"If, from among the supporters of the present notation (i. e., the Solesmes editions of 1883 and 1895), the most experienced choirmasters and most competent trained singers could be selected, I defy them, without preliminary trials and practice, to execute most of the Gregorian pieces with *ensemble*, or to render the rhythm correctly. Time after time, I have heard this observation repeated from all quarters. What, then, can one expect with ordinary choirmen?

"Really a subtle joy would thrill the looker-on who was permitted to witness one of these gentlemen in the act of training a choir, particularly if the chant was accompanied. I can imagine one chorister putting in a *mora vocis* while his neighbor continues the movement; one choirman making a binary rhythmical beat while the next is singing in ternary time; whereas to complete the whole conglomerate, the accompanist places his accords at the *arsis* rather than at the *thesis*. A musician of taste who is a master of Gregorian Chant may venture, with impunity, to use as he likes the liberty which is really his in certain cases; but for the sake of preserving this dangerous freedom, to do away with the rhythmic signs required for the guidance of most choirmen and organists, means raising cacophony into a system, or going back to the hammered, rhythmless execution of Plainchant still so common."[1]

Next, it may be asked, Does not such an accusation as

[1] Canon Gaborit, choirmaster of Poitiers Cathedral, in *La Tribune de Saint-Gervais*, Jan., 1903. His judgment is confirmed by the rapidly increasing sale of our rhythmical and modern editions, which reached the proportion of eighty per cent. of the total Solesmes' sales last year.

this, which is brought against the old Solesmes editions, tell with still greater force against the old neumatic notation of the manuscripts?

It is true that the Guidonian neum-notation, and the accent-notation which preceded it, were defective in this respect. Doubtless the musician of to-day, with his splendid modern system of semeiography, will think it extraordinary that a notation was used which does not show the rhythmical movement with clearness; and it will appear still more extraordinary in failing to mark the exact intervals of pitch: yet this is the characteristic of the old accentual notations. A conductor's presence was indispensable to anyone who would learn to sing and give the rhythm correctly; and on oral tradition depended both the melody and the rhythm.

Happily, in the tenth or the eleventh century, efforts were made on all sides to remedy this deplorable state of things. Diastematic notation succeeded in fixing forever on the lines of the stave the intervals of the melody. Unfortunately, however, nothing was attempted in the direction of a more detailed and exact method of expressing the rhythm, excepting at St. Gall (and also in certain other quarters, as I hope to show in a future work). Indeed, so far as rhythm was concerned, Guido's notation in the long run proved rather a loss than a gain as compared with the best lineless notation. Since his days, there has been not only no rhythmographic advance in Plainchant notation, but, on the contrary, a gradual falling off, reaching its climax in the disintegrating period of the sixteenth and seventeenth centuries.

The causes of the decadence and ruin of Plainchant are often investigated, and several have been suggested: e. g., figured music, corrections and blunders of copyists, subjective theories, the decay of the liturgical life, and so on. There is, moreover, no doubt that all these causes had much to do with it, but indisputably one of the most dissolving influences was the want of clearness in the teaching and notation of rhythm.

It is easy to see what must have taken place in the Middle Ages by what is occurring in our own days; for we have the same notation as they had then. Moreover, to this effect witness the unquestionable testimonies of the writers of those times: with a good choir-master all went well; but, with nothing but the manuscripts, uncertainties arose. The notation was not sufficiently clear to secure a uniform interpretation from various teachers, hence came ever-growing differences as to the proper rhythmical divisions; and the old oral tradition broke up into a multitude of different streams, and soon entirely disappeared, leaving behind it nothing but the fearful hammering performances which brought Plainchant into general disfavor and to final disaster.

How important, how absolutely indispensable, then, is it to fix the rhythm of Plainsong, and to settle it so clearly and thoroughly, that all choirs and churches may be able to sing the Chant with ease and intelligence, and on the same general lines. No doubt the shading, the expression, must be left to friendly rivalry, and depend upon artistic taste and training; but the grand outlines must be plain and firm. Rhythm must no longer be left invertebrate, and there must be no dislocation of the joints which bind the structure together, when the complete organism has been rightly restored. Furthermore, unless this is done, I am convinced that the beautiful Gregorian melodies, recovered at the cost of so much toil and sacrifice and pains, will fall into desuetude, as they did before for similar reasons.

We have to get out of the ruts in which we have stuck fast ever since the rise of the accent-neums, and to accomplish for rhythm to-day what was done in the eleventh century for melody. This is our only hope of leaving the Gregorian melodies behind us, "an echo and a light unto eternity."

Already Solesmes has made a first attempt towards meeting the demands which have been pressed upon it from all quarters. The last editions, with the rhythmic

signs, met with a very hearty reception both from trained musicians and from the humblest village choirs. The transcriptions into modern notation, showing the rhythm without time-bars, have met with a still wider acclaim. Thus quarters have been reached which were hitherto impervious to the beauties of the chant in its neumatic dress. Thus it has been proved that the rhythmical problem, so far from being insoluble, admits of a very practical solution. From St. Peter's at Rome down to the smallest churches, these editions have answered the test: and future editions will be found to contain still further improvements in the way of clearness and finish.

It only remains to show how what has been done in the field of rhythmical notation illustrates and is illustrated by the Solesmes rhythmical teaching, embodied in a complete theoretical and practical course of Gregorian rhythm.

II.

What is now commonly called the Solesmes theory of rhythm has already been set forth in part in the *Paléographie Musicale*, vol. vii, where the Latin accent is treated at length: but there the special object in view largely determined the content of the explanation. Modern music and polyphonic comparisons from the fifteenth and sixteenth centuries, demanded much space. In dealing with the subject of rhythm, the present course will be confined to Gregorian Chant, and thrown into didactic form for teachers.[1]

Its aim will be two-fold:

1. To present to the reader's mind a carefully graduated means of learning Gregorian rhythm, based (I) on the fundamental laws of rhythm, (II) on the traditional chant

[1] Three Courses of Gregorian Chant have been planned: an Upper Course, i. e., the present one; a Middle Course, summing up the teaching of the present one; a Lower and Elementary Course, intended to teach the rudiments in a simple and popular form for children and beginners. A book of Gregorian singing exercises will also be prepared. This is referred to later on.

of the manuscripts, (III) on the teaching of the medieval writers.

2. To furnish singers with a progressive and methodical series of exercises, with both the melodic intervals and the rhythm carefully indicated, so as to enable the difficulties of reading, pitch, and rhythm, peculiar to the ecclesiastical melodies, to be surmounted.

To attain this object, since rhythm is the main thing, it is necessary to abandon the beaten track, in order to follow a plan which is not only clear and precise but also practical.

The majority of manuals and musical primers are written on a uniform system. They begin with an explanation of letters, syllables, words, notes, groups of notes, scales, modes, and so on. All this is set forth in detail and illustrated with numerous examples, but never a single word has been said about rhythm to start with. Hence the pupil is taught to sing for weeks and months, with a parrot-like skill, without knowing anything of rhythm. These long hours of study and practice would have been more usefully employed if they had been illuminated with obtaining some idea of rhythm, and with some intelligent practice of rhythmical exercises. He has had the body and limbs, as it were, of the melodies analyzed for him, without being taught anything as to their soul and life. There are, indeed, a few lines or pages at the end, devoted to a vague and superficial description of rhythm, but they are no sooner read than forgotten; or else they are not illustrated with practical exercises, which alone will impress the teaching on the memory of the pupil. I have now a Gregorian exercise-book of over a hundred pages lying before me, and in it there is no mention of rhythm at all.

Singing exercise-books of modern music, at least the most recent ones, are careful not to make this mistake. As soon as the pupil can read the notes, before he is taught to sing them, the teacher shows how the measures must be beaten, while he is explaining the differences between them.

Cleverly drawn figures help towards a right understanding of what is required of the student, for on this point teaching has made great strides.

Gregorian Chant, however, has no *fixed measures*, but it has *rhythm*, and Gregorian *rhythm* is what this course is intended to teach and to bring home to its readers. In doing this, it will simply follow the example of the old monk, Hucbald, who, after recommending a great evenness in the chant, adds:

"Quae canendi aequitas rhythmus graece, latine dicitur numerus: quod certe omne melos more metri diligenter mensurandum sit. Hanc magistri scholarum studiose inculcare discentibus debent, et ab initio infantes eadem aequalitatis sive numerositatis disciplina informare, inter cantandum aliqua pedum manuumve vel qualibet alia percussione numerum instruere, ut a primaevo usu aequalium et inaequalium distantia calle eos (*f.* pateat, eos) laudis Dei disciplinam nosse, et cum supplici devotione scienter Deo obsequi." (Gerbert: *Scriptores*, I, p. 228.)

To-day, however, an explanation of free Gregorian rhythm is not easy, since even the best musicians, while appreciating all the beauties of rhythm, nevertheless often fail to recognize anything except fixed time as its theoretical basis. Hence our modern text-books stop short at fixed time, say nothing as to the rhythmical movement underlying all music and speech, and ignore all that has been written on the subject by specialists in various countries.

In this course, an attempt has been made to remove many of the difficulties attaching to such a complex subject, by a fresh arrangement of the material in such a way as to simplify the explanations.

Before speaking of the raw material of oratory and music, which is also the raw material of Gregorian rhythm, I shall deal with *rhythm pure and simple*, so far as it is possible to strip it of everything which can obscure or complicate or disfigure its fundamental principles; so as to get a real grip of it when manifested in the lightest, freest, finest,

most lissom medium, which allows the greatest amount of independence and naturalness to the rhythmic movement, and thereby enables it to be seen and assimilated in its most simple state.

This undiluted exhibition of bare rhythm is to be found most unmistakably in a succession of sounds repeated at the same pitch. Through such a series of sounds or vowels, grouped according to the natural laws of rhythm, the genesis of rhythmical movement will be brought out, and light will be thrown upon the structure of elementary and compound rhythms, sections, phrases and periods. These ideas will be all the more easily assimilated, because the rhythmical instruction is kept apart from all extraneous matter, such as melody or the study of the liturgical text.

Moreover, the explanation of every fresh idea is illustrated with practical exercises, so that ear and brain may be taught simultaneously to turn all new rhythmical knowledge to account. The exercises contained in this course will, indeed, be brief and few, because they are only intended to be preparatory to a Gregorian Singing-book, exemplifying its teaching with fuller and more varied exercises. All the illustrations given in the course are provided with signs and curves specially descriptive of each step in the rhythmical movement. Readers should try to reproduce them by singing the exercises with corresponding gestures of the hand. The knowledge thus acquired will form a stepping-stone for further advance.

In Part II what has already been learned about pure rhythm will be applied to more complex material, including, in the first place, *melody*.

Taking this as the principal subject of Part II, notation will be dealt with: the origin, names and forms of notes and note-groups, both lineless and with lines, and, finally, the melodic intervals and the modes.

Here again, the information given will be illustrated with exercises. The notes will be grouped into various rhythms of Gregorian character. In this part the student will find,

in lined notation and linked to the melodies, the same rhythms as he has previously learned to sing *recto tono* in Part I, and hence he will be able to learn them easily. The melodies of these exercises will be in accordance with the ecclesiastical tones.

In Part III, the *liturgical text* will be added to the melody, for the influence of the text on the rhythm must be studied in order to gain a full comprehension of the rhythm of Gregorian music. Here will follow a glance at the history of ecclesiastical Latin, and a survey of its rhythmical character. First, syllables and words, with their accentuation and rhythm; then, phrases and periods, with their accentuation and rhythm, will be passed successively in review. Lastly, as in the earlier parts, practical exercises will crown the theoretical teaching.

Thus prepared, the student will easily surmount such difficulties as he may meet with in the adaptation of words to Gregorian melody and rhythm; for, from the first page of the course onwards, he will be led by every line and exercise, as by an ascending flight of stairs, to a full scientific and practical knowledge of the music of the Church.

An important part of the treatise will be some chapters on the various types of Gregorian melody, on the literary and musical *cursus*, on Gregorian composition—in the Lessons in Psalmody and Antiphony—and, finally, on the devotional and æsthetic character of this sacred music. Moreover, Hymnody will not be forgotten; and the course will close with a section on the principles of accompaniment.

In conclusion, I have done my best to fulfil my pledge of getting this course ready amidst a press of other duties; but, alas, before the whole has reached completion, my "copy" has been swept off to be placed in the printer's hands. I therefore reserve to myself the right of adding a chapter here and there, as the wants of readers may be made known to me. But before the student begins to read, let me beg him to ponder the following advice from an American source:

"It is certainly of the first importance, in approaching so delicate a problem as the pronunciation of a language whose data we can no longer fully control, first to rid ourselves as completely as possible of all preconceived notions derived from our own language which might mislead us, to take into account the great divergence of human speech along with the often radically different character of spoken languages."[1]

For what Professor Bennet here says about "*Ictus in Latin Prosody*" applies still more strongly to the study of the essential principles of Gregorian Musical Rhythm. We must rid ourselves, as far as possible, of all preconceived ideas or prejudices, inherited or acquired, either through familiarity with the accentuation of our native tongue, or else from modern musical training.

PART I.—ORIGIN OF RHYTHM.

Chapter I.—Arts of Repose and Movement.

I. DIVISION OF THE ARTS.

1. Among the Greeks, the arts were six in number, and they were divided into two triads:

1st. Architecture, sculpture, painting.

2nd. Music, poetry, dancing.

This division is still sound and good.

2. In the first triad, the beautiful, which is the end of art, "is realized in the state of stillness or repose: its various elements are juxtaposed in space: it is not represented in a continuous development, but fixed at a given point of its existence."[2]

3. In the second triad, "the beautiful is realized in the

[1] *American Journal of Philology*, Vol. XIX, p. 363. Baltimore, 1899.

[2] Yet the Greeks applied the idea of rythm to finely-wrought examples belonging to the arts of repose, e.g., *εὐρυθμον ἀνδριάντα*. And we to-day speak of a picture as *harmonious* in colour, or of a work of architecture as *well-balanced* in its proportions, or of a piece of sculpture as possessing *flowing* lines.

state of movement, by the succession of its elements in time."[1]

4. The first division, the arts of repose, have to do with space: the second, the arts of movement, have to do with time.

II. ARTS OF MOVEMENT.

5. Hence music, poetry and dancing received the name of *musical arts* or *arts of movement.* All three were under the same law of rhythm, the theory of which was explained with the same terminology. The same type of gestures—whether of foot, hand, fingers, or the whole body—were used for the purpose of directing the singers, instrumentalists or dancers. In a word, there was only one rhythm, which might simultaneously inform three different kinds of raw material, i. e., musical sound, speech and dancing.

6. Although the rhythmical science of the Greeks and Romans differs in more than one respect from that of Plainchant, yet these differences are not fundamental; for there is only one science of rhythm, the fundamental laws of which are based on human nature, and necessarily underlie all the creations of art, music and literature of all peoples and ages.

The different ways in which these laws are applied, or it may be temporarily disregarded, explain the manifold systems of rhythm. To explain these general laws, and their theoretical and practical application to the Gregorian melodies, is the object of the present study.

III. TIME AND MOVEMENT.

7. i. Time.—Time has been called "the measure of movement and repose."[2] In rhythmics, time enables a hearer to measure the length and pace of a movement or of any

[1] (See Gevaert: *Histoire et Théorie de la Musique de l'Antiquité.* I, p. 22, 23.)

[2] *Cf.* Arist. Quint. De Mus. Lib. I. χρόνος γάρ ἐστι μέτρον κινήσεως καὶ στάσεως.

part thereof, and to appreciate any changes of arrangement entering into the composition of it.

8. ii. Movement.—Movement makes it possible to appreciate the flight of time, and to divide it up into such portions as may serve as a standard of measurement.

9. iii. Local movement, and vocal or sound movement.—These are perceived by the eye or ear respectively.

The eye perceives any successive changes in the position of a visible object, as in the second-hand of a watch—local movement,—the ear perceives any successive changes in character undergone by the sound of the voice of any agent, human or instrumental, e. g., its continuance or ceasing, its rising or falling, its crescendo or decrescendo, etc., i. e., vocal or sound movement.

It is vocal or sound movement, which is specially the object of our present enquiry.

Chapter II.—Sound and its Movement.

I. Sound, its production and transmission.

10. Sound is the raw material of music, speech, and of musical and spoken rhythm.

11. It is produced in numberless ways, e. g.:

By the stroke of a finger on a piano-key.

By the stroke (ictus) of a drumstick on a drum.

By the stroke of the glottis in uttering a note or syllable.

By the stroke of a bow on the strings of a violin.

On receiving such a stroke or ictus, the body thus struck is immediately set in motion, and vibrates. Musical sound is the result of such undulatory, rapid, and periodical vibrations of bodies and of the molecules of the air: but irregular and disordered vibrations, such as are produced by the rumbling of a cart, result in mere noise.

12. Sound is transmitted thus: when the hammer of a piano strikes against the string, the latter immediately begins to vibrate. The molecules of the surrounding air are themselves set in motion. "They move from side to

side exactly like the string, and, in thus moving, strike against adjoining molecules, forcing the latter to vibrate like themselves and to transmit the impulse they have received to their neighbors, and so forth." Thus it is that sound arises and is transmitted through the air, till it reaches our ears.

II. CLASSIFICATION OF THE PHENOMENA OF SOUND.

13. The phenomena of sound are mainly of four kinds. They are differentiated from each other by:

1. Length or quantity (temporal value) { long sounds, short sounds.
2. Intensity or stress (dynamic value) { strong sounds, weak sounds.
3. Pitch (melodic value) { high sounds, low sounds.
4. Timbre (phonetic value) { innumerable shades.

Hence there are four classes of sound.

14. To these four classes belong respectively the several laws that govern the use of length, stress, pitch, and timbre.

1. The *temporal class* includes all the phenomena of long and short: it is the most important.
2. The *dynamic class* includes all the phenomena of intensity, of strong and weak, chiefly seen in the crescendo and decrescendo of a phrase.
3. The *melodic class* has to do with intervals, with acute and grave, with the scales and modes or melodic systems.
4. The *phonetic class*, in instrumental music, comprises all the differences of timbre of the instruments, and in vocal music, the differences of timbre of vowels in their various combinations and repetitions.

15. Length is the result of the prolongation of sound-vibrations of uniform rapidity.

Intensity increases or decreases according to the width of the vibrations.

Acuteness and gravity depend upon the rate of the vibrations. Slow vibrations produce grave sounds: rapid vibrations produce acute sounds.

Timbre depends upon the form of the vibrations, the particular contour or shape of which determines its character.

16. The subtle, close, and harmonious combination of all these sound-phenomena, long and short, strong and weak, acute and grave, and timbres of all sorts, whether simultaneous or successive, produces Melody, Speech, and Harmony, and, above all, that which imparts the crowning grace of life and inspiration to all three,—Rhythm.

17. The mention of Rhythm leads on to the consideration of the fifth class of sound-phenomena, which is so important that it deserves to be treated as a class apart.

Sounds, so far as they are rhythmically arranged, are differentiated according to the rôle or function which is assigned to them in the rhythmical movement; for the impression they convey is very different according to the place that they occupy, at the *élan* or beginning, or at the *repos* or end, of the movement. Therefore, to the four preceding classes must be added a fifth or Rhythmical Class.

This *Rhythmical Class*, properly so called, might also be named the kinetic class, from movement, a word constantly used in classical definitions of rhythm. This class comprises all the rises and falls (*élans* and *repos*), and all the varied, living and expressive undulations of the rhythmical phrase.

18. Interpenetration of the five classes of phenomena: their distinction merely a means of analysis.

These phenomena are not always found all combined together in the formation of rhythm; but whatever number of them enter into the composition of it, they blend together, intertwine and complete one another, in order to fulfil a common end. What is inseparable *in concreto* can only be separated by analysis; but these resultant distinctions are necessary to the student of rhythm. Without them it is impossible to present a very complex subject, in-

volving quantitative, dynamic, melodic and other facts, with clearness and intelligibility. The confusion of these different classes of facts together has been the principal cause of obscurities, inaccuracies and errors in works dealing with this subject. On the other hand, the distinction of the classes will be a guiding thread in the inquiry into the subject of rhythm.

Chapter III.—Rhythm, Matter and Form.

I. Distinction between the matter and form of rhythm.

19. In treating of rhythm it is important to begin with a thorough grasp of the old classic distinction of Greek musical theorists between the matter and the form of rhythm.

20. Matter, sounds, words, gestures (of dancing and conducting) are the malleable stuff on which rhythm impresses its form as it pleases. These substrata of rhythm are themselves "independent of it, and are merely apt to receive the rhythm which is imparted to them by the free-will of the creative artist."[1] The same rhythm is applicable to sounds or words or gestures, and, on the other hand, the same sounds, or words, or gestures, may receive very varied rhythms.

21. Form.—The form of rhythm consists in the order of its arrangement. As the ancient definition has it, "rhythm is the arrangement of movement."[2] This sums up the classic teaching. A succession of sound-movements—syllabic or merely vocal—is not enough to constitute rhythm. These movements must be set in order and harmoniously arranged. And this arrangement or ordering is essentially what is meant by the form of rhythm, which harmoniously

[1] See Gevaert: *Historie et Théorie de la Musique de l'Antiquité.* II, p. 9.

[2] *τῃ δὴ τῆς κινήσεως τάξει ῥυθμὸς ὄνομα εἰη.* Plato, *Leges*, 665, A.

regulates[1] the succession of short and long sounds, agreeably mingles acute with grave and all kinds of timbres, seizes upon the infinitesimal undulations of the reverberating air, blending them into larger and more varied groups, arranging them tastefully and intelligently in perfect order, informing and spiritualising them and imparting to them the beauty and the vitality of movement. It is thanks to such harmonious rhythmical arrangement that all the phenomena of sound fall upon the ear with fitness and with such a sense of rightness and proportion as to please and satisfy both heart and mind.

22. Various kinds of matter.—Though Rhythm requires matter to regulate, yet but little will suffice. It needs neither melody nor words. A sound repeated several times without any variation of pitch is enough to enable Rhythm to reveal its organising, unifying, vivifying power. For example, the beating of a drum will suffice.

(a) Level sound, whether instrumental or vocal, is the simplest raw material, the primary subject-matter of Rhythm.

(b) Pure melody, with its undulating succession of acute and grave, is a rather more intricate subject-matter, and yet it is supple and facile and offers no resistance to Rhythm, yielding to the rhythmical impress. It is one of the most unrivalled ornaments of Rhythm.

(c) Words in song or speech present less suppleness and docility, considered as subject-matter. The fixed forms of words are sometimes refractory to rhythm, or at any rate hamper its movement. Moreover, the combination of words and melody presents certain difficulties in theory and practice and is calculated to embarrass the composer and rhythmician.

[1] Cf. Plato, *Convivium* 187, A–C, from which it appears, that the *arrangement* or *ordering* consists in setting the contrasted and naturally unrelated elements in such a relation to one another in the movement as to establish a proportionate correspondence between them—*ὁ ῥυθμὸς ἐκ τοῦ ταχέος καὶ βραδέος διειλεγμένων πρότερον, ὕστερον δ᾽ομολογηθέντων γέγονε· Con.* 187, B.

(d) Harmony completes the list of sound-categories to which the activities of rhythm are applicable. In Gregorian music, however, it only concerns the accompaniment, for Plainchant does not otherwise admit of harmony.

II. THE COURSE TO BE FOLLOWED IN THE STUDY OF RHYTHM.

23. After the preceding observations and before the remarks which are about to be made, it is appropriate to cite a passage from M. Vincent d'Indy's *Cours de Composition Musicale*, pp. 20, 21: "Rhythm is, indeed, the primordial element. It must be considered anterior to the other elements of music; primitive people know no other manifestation of music. Many nations are ignorant of harmony, some are possibly unaware even of melody, but not one is ignorant of rhythm."

24. Hence it follows:

i. That the study of pure rhythm should precede that of melody, speech and harmony, for these various manifestations of art could not be expounded, analyzed and understood without a preliminary knowledge of the laws of rhythm.

ii. That in studying rhythm it will be most advantageous to proceed from simple to compound. The more complex the subject-matter of rhythm, the more difficult and delicate will be the investigation of rhythm. The more, on the other hand, the subject-matter is simple, the easier will be the explanation and comprehension of rhythmical principles. Hence the study of Gregorian music must begin with rhythm, and with rhythm exhibited in simple sounds, apart from words or melody, all at the same pitch, the simplest and most supple subject-matter.

25. The study of pure Rhythm stripped of all melodic and linguistic ornament, is all the more necessary to-day, because many musicians and metricians take for absolute rhythmical laws, facts which are merely particular applica-

tions belonging to a single language or to a single type of music. Rhythm has to be disengaged from all such *media* as these, which are apt to intertwine with it and cause its true nature to be misunderstood. This is the work that lies immediately before the student.

After the fundamental laws of Rhythm have been ascertained, there will remain the investigation of it in its more intricate relations with Melody, Speech, and Harmony.

Though the Rhythm of Sound, which appeals to the ear, is the more special subject of the present enquiry, yet the Rhythm of local and visible movement, of the dancer, of the conductor who depicts the rhythmical sound-movement to the sight, cannot be dismissed from consideration, for the two are so intimately connected as to throw a great deal of light upon each other.

III. ENUMERATION OF THE ELEMENTS OF SOUND-RHYTHM.

26. Every rhythmical whole may be analysed into the following elements or constituent groups.

(a) A series of fundamental elements or elementary beats: *i. e.*, notes or syllables.

(b) Groups of such elementary beats constituting primary rhythmical units or "rhythms," as they will be called hereafter: *i. e.*, the primary rhythm-group, the first step in rhythm-formation.

(c) Groups of primary rhythms so joined as to constitute *incisa*, or joint-rhythms, or rhythmical sections: *i. e.*, the second step in rhythm-formation.

(d) Groups of *incisa* or sections, constituting kola, or rhythm-members, or rhythmical phrases: *i. e.*, the third step in the rhythm-formation.

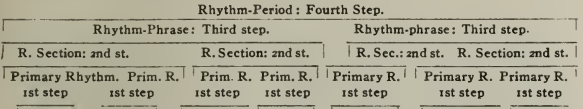
(e) Groups of kola or phrase-rhythms, constituting rhythmical periods or full rhythmical wholes: *i. e.*, the fourth step in rhythm-formation.

(f) Groups of periods, constituting entire pieces of music: *i. e.*, compositions taken as a whole.

These elements and groups belong to Rhythm in general

(see 23-25 above), and therefore apply to Gregorian music and constitute its weft.

27. An example will make matters clear. The single syllables constitute the elementary beats.


Rhythm-Period: Fourth Step.
Rhythm-Phrase: Third step.
Rhythm-phrase: Third step.
R. Section: 2nd st.
R. Section: 2nd st.
R. Sec.: 2nd st.
R. Section: 2nd st.
Primary Rhythm. Prim. R.
Prim. R. Prim. R.
Primary R.
Primary R. Primary R.
1st step 1st step 1st step 1st step 1st step 1st step 1st step
Cantáte Dómino Cánticum nóvum laus éjus ab extrémis térrae.

Chapter IV.—The Rhythmical Beat.

I. THE SIMPLE BEAT.

28. The individual beat or ictus.—Let the silent flow of time be represented by a continuous line of indefinite length (Fig. 1). The beat or ictus of a drum-stick on a drum, of

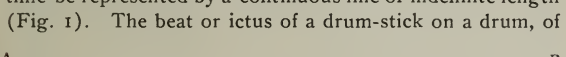


Fig. 1

a finger on the key of a piano, of the glottis for the utterance of a syllable—all these strokes or ictus may be conceived of as dividing the line representing time into two parts: i. e., all that precedes the sound or ictus, and all that comes after it.

This stroke or ictus may be represented by a quaver or by a square Gregorian note (Fig. 2). This forms the first

Fig. 2

audible perception of sound-movement and of the division of time.

29. Repetition of the ictus.—If, after the ictus has been struck on the harmonium, the finger is kept down on the key, the note is indefinitely prolonged, and the time occupied by the note is again undivided, and its flow is undis-

tinguishable. It becomes an endless pause (Fig. 3). The wavy line indicates the indeterminate vibrations of sound.

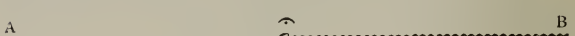


Fig. 3

Therefore, to make time appreciable, the ictus must be repeated and new divisions must be made in the prolonged waviness. These ictus must neither be *too far apart*,[1] for then it is impossible to measure them, *nor too close together*[1] —like the rolling of a drum or the continuous reverberations of an electric bell—for then it is impossible to distinguish them. They must be so repeated that the sensation produced by the first beat shall not have passed away before a second, and then a third, and then a fourth beat have come in succession to renew it and to mark the time on the clock of our senses, just as a second-hand marks it on a well-regulated watch (Fig. 4).

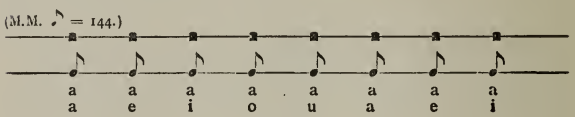


Fig. 4

30. Name and value of the individual ictus or beat.—These ictus are called individual, because their effect does not go beyond the production of a series of individual sounds or syllables taken independently of one another, merely juxtaposed and with no other link than that of suc-

[1] Prof. Robert Macdougall, (reprint from *Harvard Psychological Studies*, Vol. I, containing sixteen experimental investigations from the Harvard Psychological Laboratory, pp. 321 ff.) says, that when the succession falls below a certain limit (1½ to 2 seconds), no impression of rhythm arises, and, on the other hand, that if the rapidity of succession in the elements of a group is increased beyond a certain rate (8 or 10 impressions per second), the rhythmical consciousness can no longer follow the individual beats, and confusion arises.

cession. These ictus give each note its existence and individuality and nothing more. It is necessary to label them carefully apart in order to distinguish them from the rhythmical ictus or beat to be spoken of later on.

31. The simple or primary beat.—The time which elapses, in the manner already described, between one ictus and another, is called a primary time (*χρόνος πρῶτος*) or simple beat. It is the ultimate element, the temporal atom, that forms the basis of every rhythmical combination, the standard measure and rule of all other units or groups in any rhythmical whole.

32. Duration of a simple beat or primary time.—The duration of a simple beat has nothing absolute about it; it depends on the general movement of the period, and on the character of the composition. In modern music, this length undergoes remarkable changes, but in Gregorian chant, the subject of the present enquiry, the sung words may always be used to fix the ordinary and average value of the simple beat. The latter in Plain-chant is equivalent to the normal duration of a short Latin syllable in metrical compositions, whether of poetry or prose; or it may be said to equal an ordinary syllable in rhythmical or tonic speech. In the Solesmes editions it is put down as M. M. ♪ = 144, and must be so considered in the examples given in this course. (See Fig. 4 above.)

33. The simple beat in Gregorian music is indivisible.—The simple beat is divisible or indivisible according to differ-

Fig. 5

ent ages, and according to different kinds of music or language. Modern music divides and subdivides the simple beat. Thus, a quaver may be divided into semiquavers, demisemiquavers, etc., (Fig. 5). There is nothing like this in Gregorian rhythm, in which the simple beat is indivisible,

and its length, once determined, can no more be subdivided than that of the Latin syllable, upon which it is based.

34. The shortened simple beat.—A simple or primary beat may, indeed, be slightly shortened, in the rhythmical or melodic flow of a musical period, but it must never be subdivided.

35. The lengthened simple beat.—The simple beat may also, in similar circumstances, be slightly lengthened, without acquiring a lenghth equal to two beats. This lengthened beat is marked thus ; (Fig. 6).

36. The simple beat may be doubled (Fig. 7) or trebled :

Fig. 6 *Fig. 7* *Fig. 8*

(Fig. 8), but in that case it becomes a compound beat.

II. THE COMPOUND BEAT.

37. A beat is simple when it consists of a simple single note.

A beat is compound when it consists of two or three simple elements or primary beats closely conjoined.

The compound beat is either binary or ternary.

38. The compound binary beat is of two forms.

(a) The distinctive form wherein the two beats are represented separately by two individual ictus : (Fig. 9).

(b) The contracted or unitive form in which the two are fused notes into one lasting two elementary beats : (Fig. 10.)

Fig. 9

Fig. 10

The dot after a note in Plainchant doubles its length.

39. A compound ternary beat has three regular forms.

(a) The distinctive form: (Fig. 11.)

Fig. 11

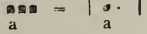


Fig. 12

(b) The contracted or unitive form: (Fig. 12.)

(c) The mixed or intermediate form (Fig. 13), but the

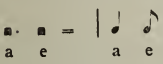


Fig. 13

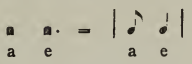


Fig. 14

latter form reversed (Fig. 14) is not allowed in Gregorian rhythm. The reason will appear later on.

40. Duration of the compound beat.——A binary beat, whether distinctive or unitive, has the same value as two elementary beats. A ternary beat, whether distinctive, contracted or mixed, has the same value as three elementary beats. Like the elementary beat, the compound beat can be slightly shortened or prolonged in the course of a melodic period, but it is never reduced to the length of an elementary beat.

41. The compound beat is counted as a single rhythmical beat.

Although a compound beat may be twice or thrice as long as an elementary beat, nevertheless in the formation of rhythm it only counts as a single beat.

42. The composition of the compound beat will become clear further on. Its structure can only be explained when rhythmical principles have been thoroughly mastered, for it is the product of rhythm itself.

43. No compound beat consisting of more than three notes.—Groups of four or five notes must be subdivided into elementary or compound beats, the latter either binary or ternary. There are no compound beats of more than

three notes in Gregorian chant. A group of four notes

Fig. 15

(Fig. 15) may be analyzed in any one of the following ways (Fig. 16), and longer groups may be broken up in the same way. Here again the principles of rhythm alone can explain why compound beats are necessarily binary or ternary.

A

B

C

Fig. 16.

44. Rarely, and by way of exception, foul notes or beats in a melodic period may be shortened into three beats.

45. The rhythmical ictus of the compound rhythmical beat.—In a compound binary or ternary contracted beat (see Figs. 10 and 12), there is only one ictus, for there is only one note, the individual ictus of the second or third beat disappearing in that of the first beat. A compound beat has as many individual ictus as the notes in which it is written:

(a) a compound ternary distinctive beat has three individual ictus: (e. g., Fig. 17).

(b) a compound ternary mixed beat has two individual ictus: (e. g., Fig. 18).

Fig. 17

Fig. 18

Fig. 19

(c) a compound ternary contracted beat has only one; (e. g., Fig. 19).

But each compound beat, *qua* compound, has a group-ictus or rhythmical ictus, since each compound beat is a rhythmical beat. This rhythmical ictus of the group is always on the first note of a compound beat.[1]

46. The notion of an elementary and of a compound rhythmical beat must be thoroughly grasped at the outset

[1] The delicate rhythmical function of this ictus (or resting place) will be explained in the proper place later on. Note now that there is such an ictus, support or carrier-pulse, either strong or weak, on the first note of a compound rhythmical beat. A fuller explanation now would be premature and confusing.

in order to acquire a proper understanding of rhythm. In passing on to deal with rhythm itself, the first thing to be considered is the most elementary form of rhythm, i. e., the rhythmical unit in its most elementary form, the elementary or primary "rhythm" (see 26 *b* above).

Chapter V.—Simple or Elementary Rhythms.

I. SYNTHESIS OF RHYTHMS.

47. A mere series of elementary beats cannot produce rhythm.—A series of elementary beats or individual ictus, disconnected and of equal length and strength, cannot produce rhythm, nor even a single elementary rhythmical unit, called in this course a simple or elementary "rhythm." Each sound is exactly like the one which precedes or follows it. There is no connection between any of the sounds except that of lifeless sequence. They are merely juxtaposed, without having any attraction towards one another, without vitality or rhythm, as incoherent as grains of sand. The individual ictus has spent its energy in producing a first beat. A fresh fact is required for the production of rhythm.

48. The construction of rhythm is a synthetic operation, a constant effort towards synthesis.—Rhythm cannot consist in the principle of division, in the lifeless juxtaposition of isolated sounds. It is the art of excellence in movement,[1] a broad synthetic arrangement of intervals, which can only be secured by such coördination and interdependence as will establish exact ratios of correspondence and proportion between them.

49. The first operation that leads to the recognition of rhythm was the work of analysis—the production of elementary disconnected beats. What remains to be done may be summed up in one phrase—constant efforts, in every possible way permissible in music, towards synthesis, towards unity.

[1] Musica ars bene movendi.—St. Augustine.

50. Rhythm has been said to consist in "proportionate divisions." There is truth in the dictum; but poetry, oratory and music all go to prove that rhythm is a general and constant effort towards an intimate, ardent and living combination of all the elements of which it is composed, and this to such a degree that smaller or elementary rhythms often lose their individual existence in the greater rhythms of the period or phrase. "The important point is not division, but fusion."[1]

51. No doubt there must be a proper distinction of periods, phrases and sections; no doubt that between these various divisions harmonious proportions must be observed, but the artist who confines himself to such divisions, however well-proportioned they may be, does not attain to what should be his end. He should go still further; while observing such distinctions he must endeavor to bind them together and gather them all into a single rhythmical whole, for all must lead on to one end—unity.

52. What are the factors of this unity?

(a) All the phenomena of sound, and also the manifold relations between them, for musical rhythm has necessarily to do with music. These are the objective elements.

(b) Our own rhythmical faculties, physical and moral, active and passive. These constitute the subjective elements.

53. Sounds. The elements of rhythm are only to be sought in sounds and in their qualities—duration, intensity, melody, timbre, harmony—such are the producers of rhythm. Duration and intensity are given the foremost places because they suffice to make rhythm. The two classes are all that now have to be dealt with.

54. Our own rhythmical faculties.[2]—All the sound-ele-

[1] Riemann: *Musik. Dynamik*, p. 98.

[2] Cf. Prof. R. Macdougal, Psychological Review, Vol. ix., No. 5, Sept., 1902, p. 465, "*Rhythm is always produced.*" . . . "The fundamental conditions of the rhythm experience are therefore to be looked for in the laws

ments have an objective reality, but they would be useless had we not within us physical, intellectual and æsthetic faculties which enable us to perceive, judge, appreciate and enjoy rhythm, and which further enable us to create subjectively rhythm, which is objectively non-existent. As a matter of fact, there is rhythm existing inwardly in everyone as a vital part of his being. Life flows through time, and is manifested in a sequence of movements, admirably and regularly ordered. The throbbing of the pulse, the beating of the heart, the drawing of the breath in sets of three inhalations, the binary movement of walking, are all physiological phenomena which show in man the continuous of spontaneous and living rhythm. And are not all human feelings and even thoughts subject to harmonious rhythmical laws of flux and reflux?

55. This inward rhythm, which is both physical and mental, is so powerful as to subject to itself all that appeals to the senses. Sounds and noises, which have no rhythm in themselves as they fall upon the ear, are set to rhythm subjectively by the hearer. The click of a mill, the swinging of a pendulum, and the oscillations of a metronome are thus rhythmized by us. In all these cases the sounds fall on our ears one by one, separately, without any kind of cohesion, and they are only an endless sequence of units. Thanks, however, to our instinctive inward rhythmical faculties, we are able to group these sounds into twos or threes at will, and we attribute to them that in which they are objectively wanting, duration, intensity, rise, and fall, and everything that makes rhythmical movement.

This aptitude, developed by education, is the basis of all our rhythmical impressions. External and objective rhythm in taking possession of anyone's soul and whole being,

of periodicity of functioning in the bodily organism." . . . "We do not take pleasure in series because of the proportion or simplicity of their relations, but because their patterns are reproductions of the natural forms of our own activities. The pleasure which rhythm affords arises from the coincidence of subjective and objective change."

merely moulds or supplants his internal rhythm, unless the former contradicts the latter. The creation of sound-rhythm must be referred to this association of objective rhythm with man's inner rhythmical faculties.

56. Of course, this natural, innate aptitude cannot make up for a total absence of objective rhythm. It had to be noted as the basis of all rhythmical impressions perceived by us. It is not, however, impossible to anticipate cases in which, though by way of exception, the ear and the rhythmical sense will make use of this subjective faculty to impose their rhythm on certain passages of Gregorian melody, where the actual rhythm is doubtful or undetermined.

[*To be Continued.*]

WOMAN'S PART IN THE "MOTU PROPRIO."

II.—Nuns.

IF loyal obedience to the Sovereign Pontiff's commands is expected from all the faithful, it may confidently be hoped for in an eminent degree from our nuns, and therefore any treatment of woman's work for Church Music should first consider their possibilities. We must remark at once that nuns do not come under the prohibitive clause of the *Motu proprio* where we read that women are incapable of forming part of the choir or musical chapel. In contemplative orders, choir duties are the nuns' highest work. At the profession of a Benedictine nun, for instance, the Breviary is solemnly delivered to the newly professed, who is thus charged to sing the Divine Office in church. And those nuns whose time is chiefly given to external works of zeal, have some form of Office which reminds them and the world that they are not mere women, but "women vowed to the service of God" (*devotus femineus sexus*), whose first and noblest duty is the direct praise of their Creator.

There can be no question that for nuns Plainsong is the

most suitable music. It is *the* ecclesiastical song, and the simplest and purest mode of voicing God's praises. In monasteries of contemplative nuns it is generally the only vocal music admitted, and indeed to those who sing the Divine Office it seems the only becoming setting of the liturgical text. There is no necessity for such exclusiveness in every religious house, but in all the chant should hold an honored place. It is not too much to say that the restoration so much desired by the reigning Pontiff depends in a large measure on the attitude of our convents. While the contemplative nun is debarred from exercising an active apostolate, and can preach only by her daily round of choir duties, her "active" sister has a definite and wide field of work in which she may bring the Church's song home to the hearts of the world.

It is to be regretted that in many convents of active nuns there is no *sung* Office, and that the only opportunity of using the chant is at Mass and Benediction. Holy Mass is of course the centre of all worship, the great act of religion, but it has its echo in the Divine Office which at intervals during the day renews the song of praise begun round the Divine Victim on the altar. What more beautiful than the Office of Vespers, with its alternate antiphon and psalm, hymn and canticle? Why should not our nuns, at least on Sundays and festivals, sing the Vespers of their own Little Office? Again, there is Compline, the Church's night prayer; would it not be a happy innovation to introduce the custom of singing that hour? The Divine Office has greater power, as a devotional stimulus, than any private prayers could possess; it has an inherent grace, just because it is the prayer of the Church, who in her worship as in her doctrine is inspired by the Holy Ghost.

We are aware that in thus voicing the claims of Plainsong we are advocating a somewhat unpopular cause, for in most convents of active orders the chant is almost entirely unknown. The novelty of the idea will probably cause some alarm, for sacred associations have endeared

familiar melodies to the nun, and the conservative spirit which is a note of most religious houses shrinks instinctively from innovations. Yet in spite of this and much more it remains true that loyalty to the Sovereign Pontiff requires action to be taken. As the Holy Father himself says: "The difficulty is not diminished but rather augmented by postponement, and since the thing is to be done let it be done immediately and resolutely." And he adds these earnest words: "Let all have confidence in us and in our word, with which heavenly grace and blessing are united. At first the novelty will produce some wonder among individuals . . . but little by little things will right themselves and in the harmony of the music with the liturgical rules and the nature of the psalmody all will discern a beauty and a goodness which have perhaps never before been observed." In the previous article we endeavored to indicate the spirit in which the study should be approached—a spirit of reverence and open-mindedness which will undoubtedly find its reward in sincere appreciation. Before condemning the whole body of Plainsong melodies as barbarous and unlovely, or as fit, at the very best, only for penitential seasons when we are in quest of mortification for all five senses, we should do well to enquire further into the system and give it a fair trial.

A good beginning may be made by introducing the Gregorian settings of the Ordinary of the Mass, a great variety of which will be found in the Vatican *Kyriale* just published. Benediction services in convents might also be rendered more devotional by the substitution of a Plainsong piece for the Litany of Loreto. When a small repertory drawn from these two classes has been acquired, the more elaborate and beautiful pieces of the Proper of the Mass may be studied.

But now comes the practical question: How is Plainsong to be learned? There is only one answer: we must learn from some one who knows it, for it is one of those things that cannot be acquired by self-instruction. The externals

of notation and the guiding principles of rules, etc., may be read in text-books—and this knowledge is indispensable—but the "how to do" we must learn by hearing the chant with our own ears. The educational requirements of these days have obliged our nuns to qualify themselves by special study, and at the cost of many sacrifices, for their work as teachers. May we not hope that an effort will be made by every convent to satisfy the Sovereign Pontiff's desires by securing for at least one of its members a training which will enable her to instruct her sisters in the Church's song? In places where a competent teacher can be procured the whole community can be taught, but it may sometimes be necessary to send a capable subject to be trained at some recognized centre of Gregorian activity.

Many people are deterred from the study of Plainsong by its supposed difficulty. They are afraid to face a system in which everything seems new and strange, which deals with a stave of only four lines, and boasts of a peculiar and most uncanny looking notation. Then the melodies have an unfamiliar sound, and one has often heard them described as uniformly plaintive, if not weird. The truth is that a couple of lessons will suffice to teach the elements of notation, and the figures recur so frequently in the music that the pupils soon become familiar with them. Where, however, the notation question seems to present insuperable difficulty, the trouble may be overcome by the use of editions in modern notation. We would not, however, be understood to recommend such editions, for the short time saved by their use will not compensate for the loss of the advantages contained in the Plainsong notes and groups. These speak to the eye, and indicate the rhythm in a manner in which modern notation, with its inevitable associations, cannot claim to do. As to the melodies themselves, they are really "catching," as may be proved by the fact that uneducated children quickly learn to sing them by heart. Let us first be convinced that the thing is possible, and a little practice will prove that it is even easy.

The nuns being instructed in the chant will teach the children under their care and train them to join their young voices in singing the praises of God. An excellent effect may be obtained by allotting alternate verses of the liturgical pieces, such as the *Kyrie*, *Gloria*, and *Credo*, to alternate choirs of nuns and girls.

And this brings us to the second part of our subject, for it is in their schools that nuns may show themselves apostles in the cause of Church music, for there they have the opportunity of forming the taste of the pupils. The Plainsong restoration, as Pope Pius X conceives it, is to be a popular movement, hence the influence exercised by the school is most important. The girls to-day are the mothers of the future generation; if they imbibe a solid and intelligent love of the Church's chant they will transmit that appreciation to their children. Every convent school ought therefore to include in its curriculum a course of Plainsong lessons, which might be made part of the ordinary musical training. The experiment has been tried in more than one place, and has justified the words of the papal letter: "The Gregorian chant . . . is sweet, soft, easy to learn, and of a beauty so fresh and full of surprises that wherever it has been introduced it has never failed to excite real enthusiasm in the youthful singers." We would mention a school where on one occasion, when the Plainsong class occurred on a holiday and was therefore left to the option of the pupils, all the girls left their games and their talebooks to attend the lesson.

The advantages accruing from such instruction are manifold. The use of the Gregorian melodies will necessarily imply some understanding of the liturgical texts which they clothe, and will thus induce a wholesome knowledge of and interest in the services of the Church, and the influence of such knowledge and interest on our girls' piety can scarcely be overrated. From a musical point of view the gain will be very considerable, for the execution of Plainsong requires a smooth and light style of singing, ensures great

attention to the purity of vowel sounds (which have often to be sustained over a number of notes), and gives great facility in sight-reading. Then if we consider the function of music as an educational factor, we shall realize that it is no small gain to a girl to be trained in a style which aims at the very highest standards. So much of the music of the day is sentimental and enervating; shall we not strive to invigorate the taste of our young people by accustoming them to the virile tonality and the dignified rhythm of the Gregorian chant? It is well to remember, in this connection, that our standard of art has a close correspondence to our standard of morals, and that "to teach taste is inevitably to form character." It has been truly said that "it is not so much the *matter* of a work of art, what is conveyed in and by color and form and sound, that tells upon us educationally, as the form and its qualities, concision, simplicity, rhythm—or contrariwise—abundance, variety, discord. Such 'esthetic' qualities transform themselves, in the temper of the patient, the hearer, the spectator, into terms of ethics, into the sphere of the desires and the will, of the *moral* taste—engendering, nursing there strictly moral effects, such conditions of sentiment and the will as Plato requires in his City of the Perfect, or quite the opposite, but hardly in any case indifferent, conditions."[1]

Let our nuns then be convinced that by directing their zeal toward the introduction of Plainsong in their convents and schools, they can render real service to religion and to education, and can add yet another claim to the gratitude of the Church and the confidence of the Sovereign Pontiff.

WIGORNIA.

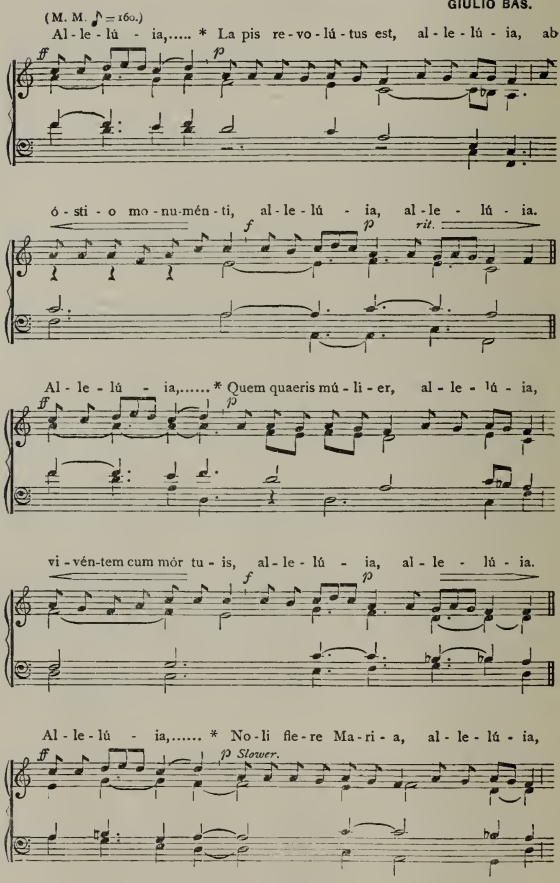
England.

(*To be continued.*)

[1] Walter Pater: *Plato and Platonisms*, Chap. X.

Antiphons for Easter.

GIULIO BAS.


(M. M. ♪ = 160.)
Al - le - lú - ia,..... * La pis re - vo - lú - tus est, al - le - lú - ia, ab
ff
p
ó - sti - o mo - nu - mén - ti, al - le - lú - ia, al - le - lú - ia.
f
p
rit.
Al - le - lú - ia,..... * Quem quaeris mú - li - er, al - le - lú - ia,
ff
p
vi - vén - tem cum mór tu - is, al - le - lú - ia, al - le - lú - ia.
f
p
Al - le - lú - ia,..... * No - li fle - re Ma - ri - a, al - le - lú - ia,
ff
p Slower.

Harmonies for these Antiphons prepared expressly for "CHURCH MUSIC."

Antipbons for Easter.

re - sur - ré - xit Dó - mi - nus, al - le - lú - ia, al - le - lú - ia.
Al - le - lú - ia, * Dum fle - rem ad mon - u - mén - tum, al - le - lú - ia,
vi - di Dó - mi - num me - um, al - le - lú - ia, al - le - lú - ia.
Al - le - iú - ia..... * Quó - ni - am in ae tér - num, al - le - lú - ia, mi -
se - ri - cór - di - a e - jus, al - le - lú - ia, al - le - lú - ia.

ANTIPHONS FOR EASTER: A STUDY IN GREGORIAN ACCOMPANIMENT.

THESE antiphons suggest themselves as a sort of prelude to the regular and organic studies in Gregorian accompaniment which CHURCH MUSIC will publish serially. Before undertaking an elaborate exposition of the principles and laws governing the harmonization of the liturgical melodies, it is desirable to give a practical example together with some explanations, which will display at once the end we have in view and the direction our whole study must take.

Let us first of all glance at the melody we have chosen; for unless we understand well the chant which is to be accompanied, it will be impossible to construct, and much more so to improvise, a proper accompaniment. The best, and indeed the only, advice to give an organist who is not expert in reading the chant, is to cease tormenting it with his harmonies.

Our antiphon is in the Fifth Mode—one of the modes approaching nearest to modern tonality. Its Fundamental note is Fa; but it differs from our modern F-major scale (which regularly lowers *b* to *b* flat) in maintaining the *b*-natural (although, like all the other modes, the Fifth may have its *b* flatted). In our antiphon this note *b*-natural occurs only once, and then in such a way as not to disturb our modern feeling of tonality. From the viewpoint of tonality, therefore, little need be said respecting our selection of harmonies: we shall use the modern tonality of F-major.

In this tonality, which harmonies shall we prefer? Let us proscribe none *a priori*; let us accept all, reserving the right to select by preference such as seem to answer best our special needs. May we then use dissonances?

I have considered this question more than once, and I will answer it thus: Yes, if the character of the melody which is to be accompanied should require such treatment. If the chant presents progressions manifestly tonal in our modern sense—that is, a powerful attraction of the whole

body of the movement towards a single sound; if it should contain impulses so very pronounced as to demand a corresponding vigor in the accompaniment—why should we not make use of chords which express in the domain of harmony that which the chant displays in the realm of melody?

It should, however, be said right here that such energetic and, as it were, violent progressions are never found in Gregorian chant, where everthing rises, develops and passes away with the greatest sweetness, with the greatest serenity. Very just was the remark once made to me by Dom Mocquereau that "suaviter" should be written on every Gregorian melody.

But why then is dissonant harmony admitted with such large-heartedness if immediately it is to be excluded (with however much politeness)? To show, in some measure, that there is no prepossession against it, no aprioristic fear of it. To exclude it unceremoniously might suggest the judgment of an unskilled artisan, but to refuse to adopt such harmonic means as by their nature are unsuited to the art-work in hand, may reasonably be looked upon as quite another matter.

Since, then, every musician knows that the first means to adopt in the effort to exclude all highly-marked tonal tendencies and sudden shocks in the harmony is to use consonances, we shall close this question by saying clearly that we shall use the diatonic chords of the mode, avoiding those of four sounds, such as those of the seventh (including the seventh of the dominant, which is proper enough in modern tonality, but which so clearly indicates that tonality when a Gregorian modality is under treatment).

But throughout our antiphon, except the *si* of the last phrase but one, the mutable note of the ancient modality is not found; in the harmony, then, shall we always use *si* natural (as the only distinguishing feature of the chant) or the flatted *si*?

Here also I would avoid all *a priori* decisions, reserving

the right to use one or the other, according to the movement of the melody, which therefore we shall study a little more closely.

The antiphon begins with an invocation made on *do* (the dominant of the mode), and although it is short, restrained and modest, it is nevertheless a real musical phrase with which we have to deal. Are we then in *do* or in *fa*? Who shall say? Then the melody descends in a range undoubtedly tonal; not so much in order to give expression to certain well-marked musical phrases as to recite the text in such a manner as to define a diatonic modulation of the oral recitation. Gradually, however, the recitation becomes again true chant, the melody reascends to the dominant, and with two similar descending phrases the chant closes on the tonic of the mode. The trend of the melody is from the attraction of *do* to that of *fa*, only to rise again to *do* and thence to descend to *fa* to find a conclusion. Such is the strictly musical life, so to speak, of this chant—a life with which that of the harmony must be informed if it would not fail in the task which essentially belongs to it.

Everyone can see how wide a latitude can be allowed in the use of this alternation of *b*-natural and *b*-flat, provided that in the exercise of its legitimate function it produce none of those shocks so fatal to Gregorian art.

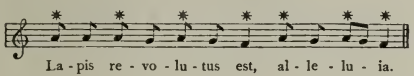
We must next approach another very important question. Where shall the harmonies occur? What criteria govern the location of these harmonic elements, so that they may accord with the melodic ones and be bound up with them in a common musical life?

In modern music the rhythmic movement has precise rules, or at least sufficiently precise to guide the musical feeling in such a way as to fulfill the musical necessities, without rendering an exact account, at times, of how the complex changes in the rhythmic movements are marshalled into proper order. In Gregorian chant, however, the feeling of rhythm, like that of tonality, is much less decided, much less perceptible, and therefore sufficiently delicate.

True it is that in such delicate matters we may be negligent without provoking protests from those who are adepts in perceiving the infractions of laws which everybody knows; but we are trying to study the problem in as perfect a manner as possible; we wish to know what we are doing and how to do it well—that is (as in everything mundane), as well as lies in our power.

As the progress of the melody takes place through the movements produced, which are linked to the rhythmic supports (the points where, as it were, the material feet of the rhythm touch the earth); so, too, the progress of the accompaniment (which ought to, and tends to, go *pari passu* with that of the chant) should make the harmonic linkings coincide with the corresponding ones of the melody.

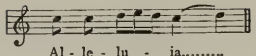
Let us take a phrase of our antiphon:



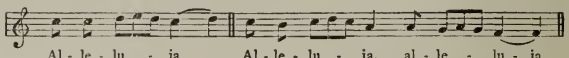
The rhythmic points are evidently those marked with asterisks; in this case the movement happens to be clearly binary; confronted with this simple melody in measure, no one doubts as to the place best adapted for the harmonies:

it is entirely natural.

Equal evidence should also be admitted in cases where the extension of the rhythmical feet is altered; the entity, the extension of each single movement is changed, but the nature is always the same; that is, if the harmony was appropriate and connected with the rhythmic support in the first case, it ought to remain so now:



The illustration just examined is useful also in another way. The similarity of the three phrases



is such as to leave no doubt of the nature of their movement; the support of the rhythm is found always at the first note of the ternary group. But it is found now over an accented syllable, again over an unaccented one immediately followed by a principal and indeed a very marked accent: *lu* in *alleluia* is preceded by another secondary accent: *al*leluia. Is there then no possibility of conceiving a tonic accent, an element of force in the *le* of *alleluia?* Assuredly this syllable has a group on whose first note falls a rhythmical support sufficiently noteworthy and entirely similar to that of the other arrangement of the same phrase on the same word.

In such cases the accompaniment can mark with a chord the first note of this group without fear of offending against any rhythmical law, even the most delicate, or any susceptibility of musical sentiment. We shall perceive further on the reason of this; but it suffices now to have recognized even in the most obvious and natural movements the practical application of delicate and sometimes controverted theories.

Before ending this examination of our antiphon with respect to its accompaniment, we must consider the manner of disposing, of using, the harmonies, and their collocation with respect to the complete musical structure of the Gregorian melody.

The chant we have been considering is evidently very simple; nothing appears in it suggestive of *bravura* or virtuosity; everything in it is, on the contrary, simple and natural. The accompaniment should not, then, rob it of its simplicity by loading it down with a collection of I know

not what harmonies which some organist or other may be able to string together, as it were, in a row, one after another.

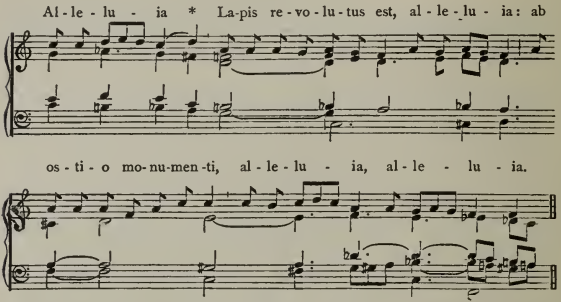
When the chant, for example, declaims a phrase wholly on one note while the accompaniment, on its own initiative, strives to give it a *bravura* aspect, I know not what others may think or feel, but to me comes a picture of those unpleasant people who interrupt the discourse of some prominent speaker with remarks or jokes of their own, as though the discourse were just a trifle monotonous.

First of all, is it necessary to say that an accompaniment note-for-note is a scarce nameable ugliness? Who would dare inflict so cruel a treatment on any other kind of melody? We should desire (I shall not say to assist, for the Gregorian chant needs no help—it is complete in itself) to disturb as little as possible the poor chant which, born in the most absolute liberty of the melodic fancy, is forced by our inexorable sentence to drag itself along beneath the heavy burden of what is styled "organ accompaniment." Let us at least have some discretion; let us not attach a stone to every note; let us content ourselves with holding the melody bound by means of the points of articulation. If we constrain its agile body at every point, how shall it move at all?

From the Gregorian viewpoint it is certain that the accompaniment which succeeds in assisting with harmony the musical progress of the chant, using the least possible number of harmonies, is the best of all. The accompaniment without any harmonies would be—ideal! And so, the harmonic context should be organically constituted within the limits of its subordinate task—humble, and as it were in obscurity; if this be not the case, then the accompaniment will succeed merely in making the chant stumble, and will remind us of those pushing persons who succeed in making themselves noticed, not through merit so much as through an ill-concealed lack of real ability.

We should also notice the fact that all virtuosity, however good in itself, must, without further question, be excluded if it be not adapted to the style and character of

the melody. To some organists who know better how to manage harmony than the melody of Gregorian chant, it might prove more attractive to accompany our simple antiphon in the following manner:



instead of using modestly and humbly the more common harmonies which everybody can appreciate and assimilate.

The recommendation which, in a fraternal spirit, I venture to make to organists who must accompany the chant is: Do not attempt to embellish the melodies; for when they wish to be ornate, they adorn themselves—and how splendidly!

GIULIO BAS.

Rome, Italy.

"CHURCH MUSIC" is indebted to the Messrs. Desclée, Lefebvre & Co., of Tournai, Belgium, for kindly permitting Signor Giulio Bas (a number of volumes of whose Gregorian accompaniments they have already issued) to interrupt his work in order to furnish the harmonies of the extra-liturgical antiphons of this article.

LITURGICAL NOTES—PASCHAL TIME.

PASCHAL time embraces the period between Holy Saturday and the Octave of Pentecost, and includes the three great festivals of Easter, the Ascension, and Pentecost or Whitsunday.

After six long weeks of penance and purification, Holy Church emerges from the shadows of Lent and the deep

gloom of Passiontide into the glorious light of the Easter sun. That sun is the sun of Justice, her Divine Lord and Spouse, who, having been obscured by the night of death, rises resplendent from the tomb. She is now to spend forty happy days in His blessed company, feasting her delighted gaze upon His radiant beauty; she will then, with longing eyes, watch Him ascending into heaven; and, after ten days of prayerful expectation, she will be ready to receive the outpouring of the Spirit, whom He will send her from the Father. The liturgy of the time is full of a sublime poetry, worthy of the great events which it commemorates.

EASTER SUNDAY.

In order to understand the Introit, we must glance at the 138th Psalm, of which *Domine probasti me* is the first verse, and from which the antiphon *Resurrexi* is also taken. The Psalmist has been pondering over the omniscience and omnipresence of God, and His wonderful providence in the formation and preservation of His creatures; he thinks of the honor to which many have been exalted in having been made the friends of God. While endeavoring to enumerate the vast multitudes of these, he grows weary and falls asleep. "But I awoke," says he, "and I am still with Thee, O God," i. e., "still absorbed in Thee; even sleep has not interrupted my contemplation of Thee, and of Thy wonders." All this is prophetic of the Resurrection. The wonders of the Lord have been made known to the world by our Divine Redeemer, through whom, also, men have been made the friends of God. He falls asleep in death; but He awakes by the Resurrection to continue and perfect His work. The *hand*, the power, of the Almighty has been *laid upon* His sacred Humanity, and has raised it to life again. How wonderful is the wisdom of God, as displayed in this great mystery! "Thou hast proved Me," says Jesus, "O My Father, by suffering; and Thou hast known Me, i. e., Thou has made Me known to men. Thou knowest My sitting down and My rising up, i. e., Thou alone art able to fathom

the depth of My humiliation, and to scan the height of My exaltation."

Introit.

Resurrexi, et adhuc tecum sum, alleluia: posuisti super me manum tuam, alleluia: mirabilis facta est scientia tua, alleluia, alleluia.

Ps. Domine, probasti me et cognovisti me: tu cognovisti sessionem meam et resurrectionem meam.

I have risen, and am still with Thee, alleluia: Thou hast laid Thy hand upon Me, alleluia: Thy knowledge is become wonderful, alleluia, alleluia.

Ps. Lord, Thou hast proved Me and known Me: Thou hast known My sitting down and My rising up.

In the Gradual the Church breaks forth into a triumphant cry of exultation. This day, the greatest of the year, is indeed *the day which the Lord hath made*, and it behooves us to rejoice thereon. The Alleluia verse alludes to the slaying of the Paschal Lamb, which immediately preceded the deliverance of the Israelites from the bondage of Egypt by their passage through the Red Sea. It was a type of Jesus, our true Lamb, by whose death and resurrection we have been delivered from the bondage of sin and brought to the liberty of the children of God.

Gradual.

Haec dies quam fecit Dominus: exsultemus et laetemur in ea. *V.* Confitemini Domino quoniam bonus: quoniam in saeculum misericordia ejus.

Alleluia, alleluia.

V. Pascha nostrum immolatus est Christus.

This is the day which the Lord hath made: let us be glad and rejoice therein. *V.* Give praise to the Lord for He is good: for His mercy endureth for ever.

Alleluia, alleluia.

V. Christ has been sacrificed, our Pasch.

On certain great feasts the Church here adds a Sequence or sequel to the Alleluia verse. It originated in the practice of singing certain words to the neum of the Alleluia. To-day's Sequence is a very striking piece. It opens with a series of beautiful antitheses, the first of which seems to call for a few words of comment. We are bidden to offer sacrifice to a Victim. Jesus as man is both Priest and

Victim; by the anointed hands of His priests He daily immolates Himself upon our altars. But He is also God, the second Person of the ever blessed Trinity, and He has proved His Divinity to the world by rising from the dead. To Him, therefore, as God, with the Father and the Holy Ghost, our sacrifice is offered. But it is to be a sacrifice of praise, the literal meaning of the Latin expression being to *immolate praises*. And how may this be done? The holy Mass is always offered for four great ends, viz., adoration, thanksgiving, propitiation, and impetration. But the sentiments uppermost in our hearts, especially at this season, and at all times in the mind of the Church, are those of thanksgiving and praise, for it is the Eucharist; i. e., thanksgiving. In the 49th Psalm, after repudiating the Jewish sacrifices because they had become a merely exterior service while the hearts of the people were far from Him, our Lord bids us by the mouth of the Psalmist: "Immolate to God a sacrifice of praise, and pay thy vows to the Most High." This the Church is ever doing in her liturgical worship, first, by the daily oblation of the august sacrifice, and, secondly, by the Divine Office, which, surrounding the Holy Mass like the beams of light radiating from the sun, completes the work of praise and spreads it out through the day. Even here the word *immolate* is not without its meaning: they that are privileged to carry out this work of God must devote their whole lives to it. The incense which symbolizes our prayer and our praise must be burned ere its fragrant clouds can ascend.

The Lamb, continues our Sequence, redeems the sheep. the Innocent reconciles sinners; death and life fight hand to hand; the Lord of Life is put to death, yet lives and reigns. Then follows a dialogue between the disciples and St. Mary Magdalen. In the Middle Ages, these words were, in many places, sung during the raising of the cross from the sepulchre, where it had been buried on Good Friday. They were accompanied by a dramatic ceremonial, from which the Mystery Plays are thought to have originated.

Sequence.

Victimae Paschali laudes	Let Christians offer to the Paschal
Immolent Christiani.	Victim the sacrifice of praise.
Agnus redemit oves:	The Lamb hath redeemed the
Christus innocens Patri	sheep: the innocent Christ hath
Reconciliavit peccatores.	reconciled sinners to His Father.
Mors et vita duello	Death and life fought in a won-
Conflixere mirando:	drous duel:
Dux vitae mortuus	The Lord of Life, though put to
Regnat vivus.	death, is alive and reigns.
Dic nobis, Maria,	Tell us, O Mary (Magdalen) what
Quid vidisti in via?	hast thou seen by the way?
Sepulchrum Christi viventis:	I saw the tomb of the living Christ,
Et gloriam vidi resurgentis.	and the glory of Him that hath risen.
Angelicos testes,	The angelic witnesses, the head-
Sudarium et vestes.	cloth, and the winding sheet.
Surrexit Christus spes mea:	Christ my hope hath risen: He
Praecedet vos in Galilaeam.	shall go before you into Galilee.
Scimus Christum surrexisse	We know that Christ hath truly
A mortuis vere:	risen from the dead: do Thou, O
Tu nobis victor	King victorious, have mercy on us.
Rex Miserere. Amen. Alleluia.	Amen. Alleluia.

Men knew not that the Son of Mary was the Son of God; in the humble Jesus who went about their cities doing good they were too blind to see the Saviour of the world, and knowing Him not they crucified the Lord of Glory. But inanimate creation recognized its Maker. When He walked upon the waters they grew firm beneath His feet; the bread of the hungry multiplied in His hands; He commanded the winds and the waves and they obeyed Him. When He expired upon the cross the sun withdrew its light; the earth shook and was rent asunder, as though in horror at the deicide. And now, at the moment of His resurrection, the earth trembles once more, but this time with a thrill of mingled awe and jubilant exultation. Then all is still; the whole world lies at the feet of the Conqueror, peacefully subject to His sway, for He has been appointed by His Father the Lord of all and the Judge of the living and the dead.

Offertory.

Terra tremuit, et quievit, dum resurgeret in judicio Deus, alleluia.

The earth trembled and was still, when God arose in judgment, alleluia.

The Israelites were commanded to eat unleavened bread with the Paschal lamb, to signify the haste with which they were to pass out of Egypt, and also that they were not to carry out with them the corruption of that idolatrous land. Leaven is concealed in the paste, and by its secret working corrupts the whole mass: it is thus an apt image of deceit and sin. St. Paul calls it, in the Epistle, malice and wickedness. Let there be nought of this in us, but having with *sincerity and truth* confessed our sins and thus *purged out the old leaven*, let us with clean hearts approach our Paschal banquet and feast upon the pure unleavened Bread of the Eucharist.

Communion.

Pascha nostrum immolatus est Christus, alleluia: itaque epulemur in azymis sinceritatis et veritatis, alleluia, alleluia, alleluia.

Christ our Pasch is sacrificed, alleluia: therefore let us feast with the unleavened bread of sincerity and truth, alleluia, alleluia, alleluia.

THE ASCENSION.

The forty days of our risen Saviour's glorious life on earth have drawn to a close, and His disciples have accompanied Him to Mount Olivet, whence they watch Him ascending into heaven. A cloud receives Him from their sight, yet as though unable to turn their gaze once more to earth they stand with eyes still riveted on the heavens. Suddenly two angels appear and address them in the words of our Introit: "Ye men of Galilee, why stand you looking up to heaven? This Jesus who is taken up from you into heaven shall *so* come as you have seen Him going into heaven." In this same glorified humanity, which is now seated at the Father's right-hand, He will come again, and from this very mountain-top He will judge the human race. We are not to mourn at the departure of our Lord, for

although His bodily presence is taken from us, He has promised to remain with His Church "all days, even to the consummation of the world." The disciples went back to Jerusalem with great joy, and we, too, after closing our Antiphon with a triple Alleluia, burst forth into that triumphant Psalm: Clap your hands, all ye nations: shout unto God with a voice of joy.

Introit.

Viri Galilaei, quid admiramini aspicientes in coelum? alleluia: quemadmodum vidistis eum ascendentem in coelum, ita veniet, alleluia, alleluia, alleluia.

Ps. Omnes gentes plaudite manibus: jubilate Deo in voce exsultationis.

Ye men of Galilee, why look ye, wondering, up to heaven? alleluia: as ye have seen Him ascending into heaven, so shall He come, alleluia, alleluia, alleluia.

Ps. Clap your hands, all ye nations; shout unto God with a voice of joy.

During Paschal time, excepting the first six days of Easter week, the Church omits the majestic chant of the Gradual, and gives us instead two Alleluia verses. She is so full of joy that the word of heavenly praise is continually on her lips; she never wearies of repeating it with every antiphon, versicle and responsory at each of her Canonical Hours. The first of to-day's verses is taken from the 46th Psalm, which we commenced at the Introit. This joyous canticle was sung by the Israelites when after a great victory or on some other notable occasion the Ark of the Covenant was carried in triumph to its sanctuary, as, for instance, when it was brought by David from the house of Obededom to the tabernacle prepared for it on Mount Zion. Calling to mind this procession with its gorgeous pageantry, when the king danced before the Ark while seven choirs playing upon psalteries and harps and cymbals sang mysteries and songs of triumph, and seven priests sounded trumpets before the Ark, we see in it a figure of that other magnificent procession, which ascends from earth this day, escorting the King of Glory in triumph to His heavenly throne. What was the music of the Jewish prophets compared with the harmonies of the angelic choirs?

The second verse is also taken from a psalm of triumph after victory. The Lord is now in heaven, His holy place, as heretofore. He showed himself on Sinai, in the glory of His majesty. Ascending thither He has led captivity captive: He has delivered mankind from the thraldom of Satan, and He leads with Him to heaven the captives He has set free from Limbo.

Alleluia, alleluia.
V. Ascendit Deus in jubilatione, et Dominus in voce tubae.

Alleluia.
V. Dominus in Sina in sancto, ascendens in altum, captivam duxit captivitatem, alleluia.

Alleluia, alleluia.
V. God ascended with jubilee, and the Lord with the sound of the trumpet.

Alleluia.
Vs. The Lord in Sina, in His Holy place, ascending on high, hath led captivity captive; alleluia.

The Paschal candle, the symbol of our risen Jesus, has been extinguished; He has gone from us. To prevent our hearts from being sad, we must keep them fixed upon the glory of His triumph, and repeat the glad words of the Alleluia verse.

Offertory.

Ascendit Deus in jubilatione et Dominus in voce tubae, alleluia.

God ascended with jubilee, and the Lord with the sound of the trumpet, alleluia.

The Communion antiphon invites us once more to sing to our Divine Redeemer, who ascends above all the heavens, i. e., above the highest choirs of angelic spirits, even to the very throne of God. He was said, in this same 67th Psalm, to have mounted over the West, that is, over Darkness, when by His Resurrection He triumphed over darkness and death. His throne is now to the East, that is, in the region of light, where He Himself is the eternal light of the blessed. It is moreover from Mount Olivet, which lies to the East of Jerusalem, that He takes His departure, leaving His footprints impressed in the rock. These holy marks were not effaced by the tramp of the soldiery with

their horses and chariots, when Titus, besieging Jerusalem, unfurled the Roman banner on this very mountain. The empress St. Helen erected a magnificent church over the site: but when the builders would lay the pavement, they were miraculously prevented from covering the sacred footprints, each slab of costly marble that was placed over the spot being instantly shattered to fragments. When they wished to roof in the church, the same mysterious power arrested them; so that the basilica had to be left roofless, as if to remind us, says Dom Guéranger, "that the way opened by Jesus on the summit of Mount Olivet is ever open for us, and that we must be ever aspiring to rejoin our Divine Master in heaven."

Communion.

Psallite Domino, qui ascendit super coelos coelorum ad Orientem, alleluia.

Sing to the Lord, who mounteth above all the heavens, to the East, alleluia.

PAX.

Malvern, England.

THE GRADUAL OF EASTER SUNDAY.

"Haec Dies."

WITH a view to initiating the readers of CHURCH MUSIC into the beauties of Plainsong, we propose to publish in each future number a piece from the liturgical repertory. We shall give a transcription of the melody in modern music, which will facilitate the reading and execution for such as are not familiar with the notation and rhythm of these ancient melodies. This will be followed by some brief explanatory remarks, which will be mainly of a practical character. These, especially at the beginning, will embody general principles, which may be applied with more definiteness and detail as our readers become familiar with the theoretical and practical teaching of Dom A. Mocquereau's *Gregorian Rhythm*, now running serially in this magazine.

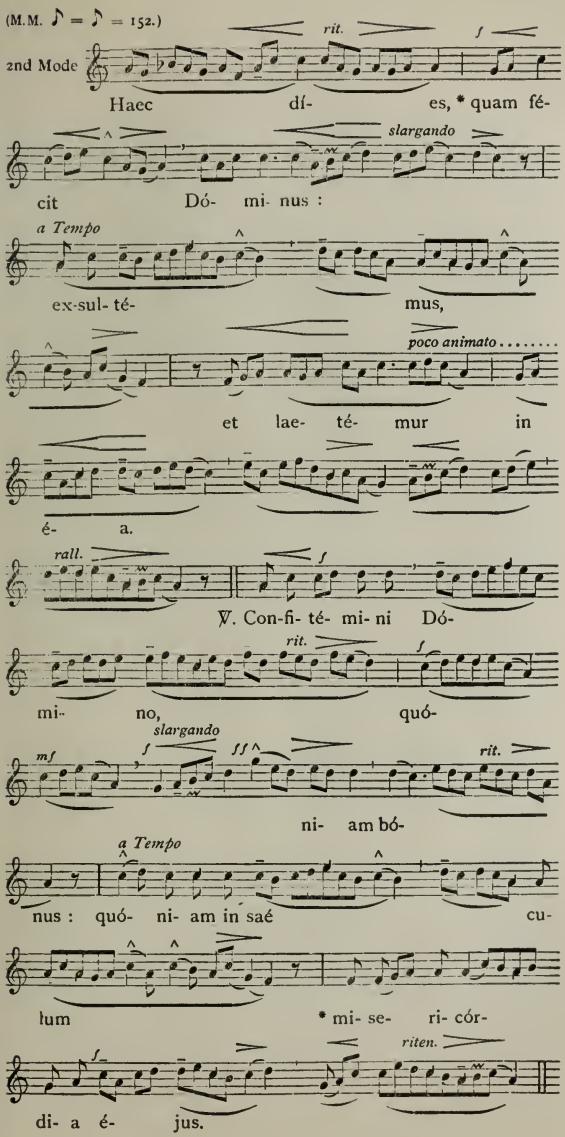
We begin with a gradual, the "Haec dies" of Easter. The reader may experience some misgivings about the long series of notes and groups set to almost each syllable of the text. But there is no need for alarm. We have purposely chosen a melismatic piece, because the rhythm of such melodies is so like that of ordinary music that it offers little difficulty to a musician. The execution of syllabic chants, on the contrary, in spite of the simplicity of the notation, requires a deeper acquaintance with the ancient Gregorian rhythm, and supposes the oral teaching of a master or a long theoretical exposition in writing.

The rich melodic phrases of the "Haec dies" recur frequently in the chants of the Mass. They are adapted, with some slight variations, to the different texts of some twenty graduals of the second mode. This particular piece has therefore as a study a practical advantage, to say nothing of its artistic merits.

Before coming to details we may remind ourselves that the chant of the gradual is one of the most ancient and most venerable in the Church, since it goes back to the very origin of the holy liturgy. It consisted in its earliest form, of a psalm following the epistle, and chanted by a Cantor from the steps (*gradus*) of the ambo. The people *responded* with a verse from the same psalm. Hence comes the title of "Responsorium graduale" given by the MSS. to this piece. During a long period the gradual "was sung as a responsory, that is, the part before the ℣ was sung through by the Cantor and repeated by the choir; the Cantor then sang the ℣, after which the choir repeated a part or the whole of the responsory. At present the piece is sung through without repetition. Two Cantors having intoned the gradual, the choir continues it as far as the double-bar. The verse (marked ℣) is sung by the Cantors, the choir joining in only at the close, where an asterisk appears in the text."[1]

[1] *A Grammar of Plainsong* by the Benedictines of Stanbrook, Part I, p. 64.

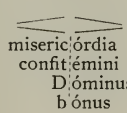
2nd Mode
HAEC dí- es, *quam fé- cit
Dó- mi- nus : exsultémus, et lae- té- mur in é- a.
℣. Confi-témi-ni Dómino, quóniam bónus : quóniam in saéculum * mi-se- ri-cór- di- a é-jus.


(M.M. ♪ = ♪ = 152.)
2nd Mode
rit.
f
Haec dí- es, * quam fé-
slargando
cit Dó- mi- nus :
a Tempo
ex-sul- té- mus,
poco animato.....
et lae- té- mur in
é- a.
rall.
f
℣. Con-fi- té- mi- ni Dó-
rit.
f
mi- no, quó-
slargando
mf
f
ff
rit.
ni- am bó-
a Tempo
nus : quó- ni- am in saé cu-
lum * mi- se- ri- cór-
riten.
f
di- a é- jus.

"Haec dies" is one of the most beautiful graduals. The text is formed of those joyous words of the 117th Psalm, which the Church repeats at each canonical hour of this great festival. "*Haec dies quam fecit Dominus; exsultemus et laetemur in ea.* This is the day which the Lord hath made; let us be glad and rejoice therein." These sentiments of pure gladsomeness are admirably expressed by the rich and animated melody, which seems to revel in its long and graceful neums. The verse is the climax of this joy: "*Confitemini Domino quoniam bonus, quoniam in saeculum misericordia ejus.* Praise ye the Lord, for He is good: and His mercy endureth for ever." At the words *quoniam bonus* (for He is good) the melody has a splendid rise, inviting us by its transports to praise the goodness of God.

The cantor who would express in his rendering the full significance of this magnificent piece, must study it from a double point of view, considering, 1, the text; 2, the melody. He should remember that the words were not made for the music, but the music for the words, and he should take pains to grasp the sense of these words, and to enter into the sentiments which they express. But all is not done when he himself has thus mastered the text; he has next to bring home its meaning to the minds of his hearers. For this end he must in the first place give it a becoming enunciation. No detail must be overlooked; each syllable must be neatly pronounced; each volume must have its own tone-quality, and that quality must be preserved throughout a whole series of groups; every consonant also must be carefully pronounced, etc., etc. It should be borne in mind that the syllables have an approximately uniform value, for in liturgical Latin the syllables are not scanned as long and short, but as strong and weak, the strong syllable being termed the accented. The singer must also pay attention to this accentuation, without which words are devoid of unity and of meaning. In this connexion it is useful to repeat that the Latin accent and the English accent differ considerably.

The Latin accent is *strong*, but (and this remark has its application chiefly in syllabic pieces) short rather than long. It takes none of their value from the syllables before and after it; its strength is more spiritual than material, for it is not a heavy blow that crushes a syllable, but rather a gentle attraction, which, by bringing out the syllable on which it falls, draws towards that syllable with a *crescendo* movement, the preceding syllables dropping the succeeding ones with a gentle decrescendo.



Next comes the division of the piece into phrases, and the subdivision of phrases into sections, showing which words and phrases of the text are to be joined and which separated. It appears that our gradual consists of two periods, each of which divides into two phrases, and each phrase into two sections.[1] Thus:—

A { I { 1. Haec dies,
2. quam fecit Dominus;
II { 3. exsultémus,
4. et laetémur in ea.

B { I { 1. *V.* Confitemini Domino,
2. quoniam bonus;
II { 3. quoniam in saeculum
4. misericordia ejus.

An interesting point might be made by studying the rhythmical symmetry of these divisions, but that is not to our present purpose. Besides, the melody itself marks the distinction unmistakably by its long series of groups at the end of each. Those of our readers who wish to follow up this symmetrical regularity which is observable in a great num-

[1] In *A Grammar of Plainsong*, the corresponding rhythmical divisions are called Period, Section, and Two-bar group.—[EDITOR.]

ber of liturgical texts, and especially in antiphons, may read with profit an interesting article, which appeared recently in the *Ecclesiastical Review*.[1]

Let us without further delay say a few words about the proper manner of rendering this melody. It would be interesting and useful to study the peculiarities of the square notation, but the subject would carry us too far, and the reader must be satisfied with the musical transcription which we set before him, while awaiting Dom Mocquereau's detailed explanations (GREGORIAN RHYTHM, Part II, Melody).[2] Neither will it be possible for us to enter on a detailed analysis of the rhythm of our melody. We think it sufficient, for our present purpose, to call attention to three points, the observance of which will secure a becoming execution.

1. All the notes must be of nearly equal value, unless the contrary be indicated in the notation.

2. *Legato* singing must be insisted on, both with regard to the notes of the same group, and in joining the groups one to another.

3. The intensity (strength of tone) must be carefully and tastefully apportioned over all the groups and sections.

The observance of these three rules will produce a proper phrasing of the melody. A few words may be said in explanation of each rule.

1. Theoretically all notes, whatever their form, are equal: square notes, diamonds, and tailed notes are all translated by quavers. Consequently there are no triplets in Plainsong, for in groups of three notes each quaver has the same value as it would have in a group of two notes (this equality is indicated by the direction: M. M. ♪ = ♪). The principle of equal time-value, which is at the root of the whole

[1] *Plain Chant Rhythm*, by the Rev. S. Burkard, O. S. B., Ph.D.; *Ecclesiastical Review*, Jan., 1906, pp. 31–42.

[2] The reader is referred for information regarding the notation of the Solesmes books to the excellent *Grammar of Plainsong* by the Benedictines of Stanbrook, Part I, pp. 12–20, and to the Preface to our editions of the Vatican *Kyriale*.

rhythmical system of the ancients, is based on the indivisibility of the individual beat here represented by the quaver. "The practical result of this principle is that smoothness, evenness, roundness, which are among the chief charms of the chant."[1] Our first exercise, therefore, in singing the *Haec dies* is to give an almost absolutely equal value to all quavers, or in other words, to avoid the use of semiquavers. Until they have mastered this point, no singers should be allowed to perform in public. We may notice in particular two parallel passages: the syllable *mus* in *exsultemus*, and the syllable *lum* in *saeculum* (Transcription in modern notation, 3rd line and last line but one respectively), *a c a g a* *ca* *cb*, etc. The note *a* of group *ca*, between two long *c*, must on no account be shortened.

At the same time we must remark that, although the individual beat is on principle indivisible, it by no means follows that all the notes from beginning to end of a piece are of uniform value. The individual beat may not be shortened, but it may be prolonged, it may be doubled or trebled. A glance at the transcription in modern notation will show that this is the case, and the singer has only to follow in his rendering the different time-values there indicated. The sign ~ added to a note marks a quilisma; it does not alter the value of the note to which it is attached, but it denotes that the preceding note is to be lengthened, the voice leaning on it with a certain fulness, and then passing lightly over the quilisma itself, and making it a kind of passing note.

2. A *legato* manner of singing must unite the notes of a group, and the groups themselves. The Gregorian style is before and above all things a *legato* and flowing style, and it entirely excludes *staccato*. The notes of a group must be bound together as closely as possible. The long groups with rhythmical subdivisions which occur in our gradual, are not excepted from this rule. They must be executed

[1] *A Grammar of Plainsong*, Part I. p. 35.

with one bow of the violin, if we may be allowed the expression.

The notes bearing an *ictus* (notes marked by a short vertical stroke; for example, the note *e* in *exsultemus*, syllable *te*) inside a group must be dealt with as in *legato* passages of modern music, where we find a variety of *nuances:*

1. The ear is sometimes made conscious of a rhythmical subdivision by means of a moderate and gentle increase of intensity on the ictus-note.

2. At other times the legato effect is more hidden, and the rhythmical subdivisions are so cloaked as to be scarcely perceptible.

3. Still more frequently these secondary subdivisions disappear completely, under an uninterrupted *legato* which leaves us only the impression of the full and ample undulations of the musical phrase. The *ictus* (*touchement*) is then so delicately marked as to be more spiritual than material, so that only our inner sentiment is conscious of its existence.[1]

All these shades of expression are found in *Haec dies.* The case noticed by Dom Mocquereau under the first heading occurs in certain *ascending* groups of the gradual. Example: *exsultemus* (3d line of transcription) $\overset{<\ 1\ >}{c\,d\,e\,c\,b}$; *DOmino* (6th line) $\overset{<\ 1\ >}{d\,e\,f\,e\,c}$, etc.

The second *nuance* finds its application, for example, in *exsultemus* (end of third line), *a c a g a*, on the note *a* of the middle group.

Examples of the third case will be seen in the last group on *ejus* at the end of the piece *c e d c b a b c a*. The subdivision on the notes *c* and *a* should not be marked. In such matters, however, taste is the only guide.

But *legato* carried over the notes of a group is not enough, we must also fuse the various groups. In order not to unduly prolong this article, we will content ourselves

[1] Dom A. Mocquereau. Gregorian Rhythm, Part II, Melody.

with a single example. That is, the first section of our gradual: *Haec dies.* The section comprises eight groups:—

ag *b♭ag* *af* *ac* *cc* *cag* *aga* *a*
1 2 3 4 5 6 7 8

Care must be taken not to give a uniform and strong accent to the first note of every group. The effect of such an accent would be to isolate each group and to disintegrate the entire phrase. It must be borne in mind that each group does not represent an independent movement, but that each little rhythm-movement ends on the first note of the next group and binds all into one single phrase, thus:

Rhythm. Rh. Rh. Rh. Rh. Rh. Rh.
ag *b♭ag* *af* *ac* *cc* *cag* *aga* *a*
group group group group group group group

The first note of each group is, therefore, both the last note of the rhythm-movement which precedes, and the first of the rhythm-movement that follows. It is the point where the two are welded into one. In practice, therefore, care must be taken to preserve this rhythmical line which imparts such finish to the movement of the phrase.

3. Distribution of strength of tone over the entire phrase. A discreet attention to this point is the best means of blending the various groups into one complete movement. To return to our example:—

Theoretically the first note of each group is a strong note, but when considered in connexion with the phrase as a whole, it frequently loses this strength, or at least is so slightly marked as to be more or less merged in the dynamic current which runs through the entire phrase. In

our example the general accent is on the double *c*, syllable *di* of *dies;* the force of the voice must, therefore, be so governed as to produce a gradual *crescendo* up to that accent and a slight *decrescendo* from there to the end of the section.

Each phrase of our gradual might be analyzed in the same manner as the first. It should always be remembered that the cohesion of the melodic groups depends, to a great extent, on the discreet application of the rules regarding strength of tone; each smaller group thus becomes simply a rhythmical sub-division of that greater group, the phrase. And here again the rules which Dom Mocquereau has just given us must be applied.

In conclusion, a word may be said regarding the breathing-places in our gradual. Breath may be renewed at all the pauses indicated by bars, but generally the time required for breathing must be taken from the value of the preceding note. The only exception is for the whole bar, where time for breathing is allowed over and above the pause. This is indicated by a quaver rest. There are two awkward passages in the *Haec dies;* the first occurs on *Domino*, in the verse. The melody should flow on without a break, but if it were absolutely necessary to renew the breath, this would require to be done immediately after the notes *f d*, on the syllable *no*, so as to avoid hurrying over the *ritardando* and thus destroying the effect of this graceful cadence. Again at the end, breath may, in case of necessity, be taken between the words *misericordia ejus*. In both these cases, however, the breathing-time must be borrowed from the value of the preceding note, otherwise the flow of the melody would be interrupted.

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THE OFFICIAL KYRIALE.

THE publishers who have undertaken editions of the Vatican Typical Kyriale have displayed not alone great enterprise and diligence, but as well great good taste and much ingenuity in devising forms of type that will appeal to the eye clearly and attractively, in selecting appropriate textures and tints in paper and quality in the inks, in arranging for the rubrication of titles, etc., and in settling details of format and binding. Also, the volumes which have come to hand appear to us to be marvels of inexpensiveness.

The standard of good taste and attractive typography was exhibited in the Vatican Edition itself, printed as it is on handmade paper from clear and beautiful type, in 8vo form comprising 80 pages, and bound simply in heavy paper covers without title or ornamentation.

As it contains so very rich a collection of *Kyries*, *Glorias*, and the other parts of the *Ordinarium Missae*, as to constitute almost an embarrassment of wealth, it is to be regretted that no table of contents accompanies the volume. In previous editions of the liturgical books of the chant, the *Kyries*, etc., were sufficiently defined by their appropriation to the varying quality and rite of the feasts to be celebrated, so that tables of contents, although provided, were hardly needed, since the feast determined the musical Mass to be selected. It is true that the Vatican Edition also nominally assigns definite mass-music to definite qualities of rite; but the recently granted liberty of choosing any chant in the Kyriale for any quality of feast will soon result in robbing this theoretical assignment of music to Mass of any definitive value. We are not arguing against this new and very desirable liberty of choice, which is in conformity both with ancient practice and with the unanimous view of the Pontifical Commission; but we desiderate a detail of convenience made additionally feasible by the fact that all but six of the *Kyries* happily retain the first words of their corresponding ancient trope of the same melody, which words thus serve

practically as a title for the *Kyrie* and the remainder of the Ordinary of the Mass following the *Kyrie*. Some of the publishers have remedied this defect by prefixing such a table of contents; but we have noticed two editions, otherwise irreproachable from the standpoint both of convenience and of elegance, which have not supplied the want. Curiously enough, another edition which supplies the table of contents has followed the typical edition so scrupulously that it copies even a notable error of omission—that, namely, of the third *Christe* of the *Kyrie* entitled *Summe Deus* (p. 66* of the Vatican Edition). This third *Christe* (we may here add for the benefit of those who may chance to buy such a defective edition) should be a repetition of the first *Christe*, and not of the second. Still another edition has followed the *Vaticana* so closely that it contains neither this third *Christe* nor a table of contents.

In accordance with the program mapped out in the letter of Cardinal Merry del Val to Dom Pothier, the *Kyriale* is based on the Solesmes edition of 1895, whose chants it reproduces with some changes and with many additions. While to many it will be a subject of much regret that the more recent profound researches of the monks of Solesmes, everywhere acclaimed with enthusiastic admiration, and still productive of new results of great value in fixing the traditional musical texts, should in a measure have been set aside by this ruling (with results pointed out by Father Holly in the preceding issue of CHURCH MUSIC, page 46), many lovers of the "Song of the Spouse" will nevertheless rejoice that (as the same contributor points out, page 48), after a struggle of half a century, the Solesmes edition should finally have been selected as a basis for that of the Vatican.

Briefly, the edition of 1895 contained, besides the *Asperges* and *Vidi aquam*, 17 *Kyrie*, 14 *Gloria in excelsis*, 14 *Sanctus*, 15 *Agnus Dei*, 14 *Benedicamus;* the Vatican contains 30 *Kyrie*, 18 *Gloria in excelsis*, 21 *Sanctus*, 20 *Agnus Dei*, 18 *Benedicamus*. The above-mentioned 17 *Kyrie*, the 15

Agnus Dei, the 14 *Ite* or *Benedicamus*, are all included in the Vatican *Kyriale*. The *Gloria* of the Votive Mass B. V. M. added to the *Liber gradualis* in 1895, the old *Sanctus* of *Feriae per annum*, and of course the *Missa Regia* of Dumont, are not included. The Kyrie *Clemens Rector*, and *Firmator sancte*, have been transferred to the appendix of *Cantus ad libitum*. The 13 *Kyrie* added are: (a) in the body of the *Kyriale: Kyrie Rex splendens*, attributed to St. Dunstan, and previously printed in the *Manual of Gregorian Chant* (Desclée, 1903); *Alme Pater; Kyrie* for semidouble feast, First Mode; *Kyrie* for Sundays in Lent and Advent, Sixth Mode, of Italian origin; (b) in the Appendix: *Summe deus; Rector cosmi pie; Kyrie altissime; Conditor Kyrie omnium; Te Christe Rex supplices; Splendor aeterne; O Pater excelse; Orbis factor* (an older form of the *Kyrie in Dominicis infra annum*); *Kyrie salve* (also an older form of the *Kyrie* for Sundays in Lent and Advent). Similarly, other newly added chants are: 2 *Asperges*, 5 *Gloria in excelsis*, 8 *Sanctus*, 5 *Agnus Dei*, 4 *Ite* or *Benedicamus*. Among the *Cantus ad libitum* are found (No. III) the *Gloria* of Solemn Votive Masses, and (No. I) that which previously did service in the first of the Masses of Solemn Feasts. The latter was transferred because its great range, together with some difficult intervals, made it probable that it would be sung but rarely. While the *Kyriale* follows the edition of 1895 in the character of its signs, it borrows from the later Solesmes editions the smaller bar to indicate a more important *mora vocis*, or, at times, a permissible breathing. Instead of a double bar used to indicate the limit of intonation or of response, it adopts an asterisk. In the last *Kyrie* of each series the place where the second choir answers the first and the place where the two choirs join are indicated by one or two asterisks.

Finally, the dentilation of the *quilisma* is more accentuated, so that even a hurried glance will not misinterpret it as a *punctum*. In the editorial work of the publishers of the

new editions of the *Kyriale* we can perceive much care and ingenuity bestowed on the problem of making the *quilisma* declare itself at a glance, so that no possible mistake can be made. Thus in the *Editio Schwann* (Düsseldorf), while the dentilation is perhaps not quite so accentuated as in the Vatican, the larger size of note adopted permits the teeth to appear clearly. In the "Styria" (Graz) edition the note is not obliquely placed but lies flat, like a *punctum*, occupying exactly the same width and breadth as does the upper *punctum* in a *podatus;* but the dentilation is very clearly marked. In the editions of Pustet, of Marcello Capra (Turin), and Coppenrath-Pawelek (Ratisbon), the dentilation is not so clear, perhaps because of a poor impression, but the obliquity of position serves to indicate that it is not a *punctum.* The editions of Desclée repeat the forms of notes found in the Vatican edition. The rhythmical edition, however, adopts forms for the *apostropha* and *oriscus* different from those of the *Vaticana.*

In the editions just referred to, with the exception of the Styria, of Pawelek, and of Pustet, the *punctum* consists of a square note slightly convex at top and concave below. The "Styria" is severely "four-square." In the matter of clearness and precision, there is no gain on either side; but Dom Pothier considered the concavo-convex form more elegant and truer to the manuscripts, whose scribes naturally gave the note such a shape from the oblique manner of holding their pens. This form has been consistently used in the Solesmes editions in the past; it appears in the Vatican of the same size as in the edition of 1895, while owing to the smaller type used in subsequent Solesmes editions, its form did not shine out so clearly. In the Schwann edition, the curvature is deeper, while the larger size of note, the cream-tint of the paper and the extreme blackness of the ink all combine to make the impression most distinct. The Pustet and Pawelek editions, on the other hand, make the top and bottom sides slightly concave, so that the corners, instead of being rounded, are

acute; while the Styria edition preserves the ordinary square note. Finally, the Pawelek edition is unique in that it uses throughout the treble clef, discarding the two Plainsong clefs of C and F.

Early in the field with editions in modern notation (as well as with the Solesmes rhythmical editions) was the firm of Desclée; but others have also issued the *Kyriale* in modern notation.

The Vatican *Kyriale* places (p. 64) the following note: *Qualislibet cantus huius Ordinarii superius in una Missa positus adhiberi potest etiam in alia; itemque licet, pro qualitate Missae, aut gradu solemnitatis, aliquis assumi ex iis qui subsequuntur* ("Any chant assigned in this *Ordinarium* to one Mass may be used in any other; in the same way, according to the quality of the Mass or the degree of solemnity, any one of those which follow may be taken"). The section devoted to *Cantus ad libitum* follows.

To make the record complete, it will not be amiss to note here that the decrees relating to the publishing of editions based on the Typical Edition, and the promulgation of the Typical Edition, will be found in this issue of CHURCH MUSIC (pp. 250–256).

Accompanying the various editions of the Kyriale published by Desclée (Rome-Tournai), and bound in with one[1] of them is a pamphlet of 16 pages to serve as an introduction to the volume. This *Prooemium* translates the various notes and groups of notes as found in the Gregorian notation into their modern equivalent as conceived in the theory of the Solesmes monks, and exhibits the form and value of the various rhythmic signs adopted by the monks to illustrate the rhythm. In addition to the exact reproduction of the Vatican edition (without, of course, any rhythmic signs) Desclée publishes editions containing the Gregorian notation with these rhythmic signs included, and also editions in

[1] Kyriale seu Ordinarium Missae juxta editionem Vaticanam a Solesmensibus Monachis in recentioris musicae notulas translatum et rhythmicis signis diligenter ornatum. No. 637.

modern notation with the rhythmic signs. The period-mark added to a note in similar but previous editions, and signifying there a *mora vocis* which approximately doubled the value of the note, is translated now by a crotchet (the quaver being considered as equivalent to all single notes in the Gregorian notation). The *distropha* and *tristropha*, appearing in Gregorian notation as individual notes, are also given individually in the modernized notation, but are bound together by a tie: thus in reality the *distropha* is to be sung as a crotchet, and the *tristropha* as a dotted crotchet. While some theorists contend that anciently each note of the *distropha*, *tristropha* (or any other multiplication of the *apostropha*) was sung with a separate impulse of the voice, the Solesmes monks believe that to secure accurate ensemble singing it is desirable to sing these notes without such a separate effect, but with either a slight *crescendo* or a slight *decrescendo*, as the case may be. The *oriscus* (as its name implies) closes a group of notes, and is mostly found inserted between two *torculi*. It is rendered as a *distropha*, but softly. While the *quilisma* is itself to be rendered like any other note, it nevertheless, in this theory, has a retroactive value, and indicates that the preceding note or neum is to be slightly lengthened. Where a neum precedes, its first note (and not the last one immediately preceding the *quilisma*) is to be lengthened practically into a crotchet, which indeed is given in the modernized notation to represent this retroactive effect in the case of the first note of a neum followed by the *quilisma*. The note which then immediately precedes the *quilisma* has also a slight lengthening. The *episema*, a short vertical line added to a note, indicates a rhythmical subdivision. In Section IV of the *Prooemium* (*Animadversiones in episemata et in ictus*) much attention is paid to this rhythmic sign. The limitations of our space will not permit such extended treatment here; and it suffices merely to have pointed out the value of the little explanatory pamphlet issued by Desclée.

With similar intent to that of Desclée, the firm of Coppenrath (Pawelek), of Ratisbon, has issued a 4-page pamphlet (*Begleitworte zum Kyriale Romanum*) of explanation. In this the crotchet is taken to illustrate the single note of the Gregorian notation. A view apparently different from that of Solesmes is insinuated by the lengthening of the first note of every neum (except, indeed, the liquescents and the *torculus*—but perhaps we encounter in this apparent exception merely a misprint?). Also, all notes but the first of the *climacus* are dotted below, while the similar sequence of the *scandicus* remains undotted. What difference is implied between the two forms? Again, while the *epiphonus* and the *cephalicus* have a modern transcription, no mention is made of the *ancus* (the liquescent *climacus*, which appears in the Vatican Kyriale). This *ancus*, by the way, is unknown to the Pustet, the Styria, and the Capra editions, as well as the Coppenrath-Pawelek edition. The Desclée and Schwann take note of it, however. It is regrettable that the *ancus* should look so very much like an ordinary *climacus*, the only difference being that the lozenge-shaped notes are somewhat larger in the *climacus* than in the *ancus*—a difference which would easily escape any but the closest scrutiny of the page, and which might, when observed, be easily looked upon as a misprint.

While the Styria edition includes no explanatory preface, what might be taken to serve that purpose is an article in the *Gregorianische Rundschau* ("Styria" in Graz), for January, 1906 (*Erklärung der vatikanischen Choralschrift*), in which Dom Vivell conveys much information for the use of those who have been familiar hitherto only with the *Medicaea*.

Now that the Vatican Kyriale has appeared, the publishers who have conformed with all the requirements of the Sacred Congregation of Rites have exhausted all possible ingenuity in its reproduction, and have presented the world with editions in large and in small notation; in plainsong square and in modern round notation; with and without

rhythmic signs; in cheaper and in more expensive (but always moderately priced) editions according to the size, binding, plain black or rubricated headings used. Harmonizations of five different musical experts are running through the presses of as many publishers. May we at length echo the words of one prominent Benedictine Father, and ask for "less discussion and more singing?"

On the surface, such a request might appear wholly proper; and the tardiness noticeable and frequently commented upon, in the work of the Papal Commission in producing its edition, resulted in the practical disfranchisement of the Commission and the transference of power into the hands of its president alone. Thenceforward, everything moved forward so rapidly that Dom Pothier was able to announce to the Strasburg Congress the completion of the first draft of the Kyriale and the definitive *Imprimatur* accorded it. We now have the Kyriale issued in many forms by many publishers. "Less discussion," however, we have not had, although it is but just and loyal to the wishes of the Holy Father to express a hope that now we shall have "more singing."

Much discussion has indeed resulted. Dom Pothier announced to the Congress in a letter read by Dr. Wagner, that the draft which received the official *Imprimatur* was based on the edition of 1895, that it conformed in every way to the prescriptions of the Holy See *in re*, and that it represented the fruits of the "indefatigable and enlightened labors of the reverend Fathers of Solesmes." A correspondent of the (London) *Tablet* (Dec. 2, 1905) remarks that "it is a matter of public knowledge that the Kyrie '*fons bonitatis*' which appeared in the *Rassegna Gregoriana* some time ago, corresponded with the form recommended by Solesmes to the Gregorian Commission, and that it was approved by the Commission, yet anyone who examines the new 'Kyriale' can easily see that the old Solesmes version, with its departures from all good manuscript authority, has been retained." He thereupon comments: "Here, of

course, the new 'Kyriale' can be regarded neither as a 'First-fruit' of the paleographic studies of Solesmes nor as a 'First-Fruit of the Gregorian Commission.' From the known we may safely proceed to the unknown, and legitimately infer that the new 'Kyriale' does not embody or represent the latest Solesmes conclusions in those passages where the older Solesmes editions are preferred to more recent traditional readings put forward by the Benedictines and, as has been often publicly affirmed, approved by the majority of the Commissioners."

How far does the new Kyriale differ from the draft presented to the Commission by Dom Mocquereau on behalf of Solesmes and its indefatigable and enlightened labors? In an animated controversy sustained in the *Giornale d'Italia* among several protagonists of the two camps into which the Commission was morally divided, but especially sustained between Dom Lorenzo Janssens and Signor Giulio Bas, the latter declared that the points of difference were no less than 130 in number. In the *Irish Ecclesiastical Record* (Jan., 1906) Father Bewerunge goes into great detail to illustrate certain of these points of difference: "To get any definite information on the relation of the 'Kyriale' to the MSS., my only way was to go to Appuldurcombe, the present home of the Solesmes Benedictines, and study the MSS. They have there over four hundred of the best codices in photographic reproduction—the material on which the Vatican edition is based—and with the same generosity with which they offered the result of their studies to the Holy See, they place their library at the disposal of students. . . . I left aside, of set purpose, all the cases that presented difficulty, that would require anything like a careful weighing of the evidence, to get at the true version, and confined myself to those where the Vatican edition is glaringly at variance with the reading of the MSS. And, alas! as the patient reader will soon see, they are only too many" (page 48). In general, the difficulties which he finds may be resolved into these three considerations,

namely, that Dom Pothier seems to show (a) a strange predilection for the German tradition of the chant; (b) an intention of disregarding in the Vatican edition the testimony of the MSS. wherever he conceives a subjective preference for one form of melody over another, or for some sort of a hybrid compromise; (c) a willingness to give portions of melody not found in any MSS., and probably, therefore, the learned Benedictine's own composition. With this and similar criticism before his eyes, Dom Burge writes in the *Catholic Times and Catholic Opinion* (Liverpool) of Jan. 19th: "The points complained of are really of small moment and deal chiefly with unimportant details, but still a certain amount of heat has been engendered. . . . I am authorized to declare that there is not a single melody in the Kyriale that has not the warrant and authority of some manuscript." It is perhaps to be regretted that Dom Burge contents himself with this general denial, and does not meet more specifically the charge that the Sanctus of Mass X, as well as the Sanctus No. III, and the Agnus No. II of the *Cantus ad libitum*, cannot be found in any manuscript.

At this point, the reader who is not well versed in the history of the studies of Solesmes and their splendid result; of the arguments and controversies leading up to the formation of a Commission for the issuance of an official Vatican edition of the chants; of the different points of view sustained by the members of this Commission in respect of the canons that should govern the selection and treatment of the melodies that were henceforth to be considered typical, authentic and obligatory; of the shibboleths adopted (such as Byzantinism, Archaism, Estheticism, Subjectivism) to serve as party cries in the disputes—such a reader may find it difficult to understand the true meaning of the whole discussion precipitated by the appearance of the Vatican Kyriale. The story is indeed too long to rehearse in this place; but a word or two will suffice to exhibit roughly the two opposed contentions in the question of the redaction of the new edition.

Briefly, then, the Solesmes ideal based itself on a scientific demonstration of the musical texts of the "traditional melodies." If the world was indeed to make a return to the purity of the primitive plainsong, as the Holy Father desired, then the testimony of the ancient manuscripts was the only court of appeal when a dispute should arise. On the other hand, those who objected to a restoration of plainsong based exclusively on the testimony of the manuscripts, urged that too close an addiction to this ideal would produce merely archeological results without compensating beauty; that there was an "evolution" of plainsong into more esthetic melodies which should be taken account of; that the tastes of the twentieth century should be consulted as well as those of the tenth; that "practical" considerations demanded an occasional departure from the testimony of the ancient codices, etc. It is unfortunate that the contentions of either side to the dispute cannot be stated without the appearance of argument; and it is doubly unfortunate that the dispute should be like the famous one between the elephant and the whale, in as much as the disputants had no common ground upon which they could meet to do battle with each other. Science we know; and Estheticism we know; but what art thou? might be the question addressed to the new Kyriale.

The difficulty in effecting a *rapprochement* between the scientific and the esthetic arises from the fact that science has well-established canons of criticism, while esthetics (at least in the matter of plainsong) has practically none. The proverbial wisdom of every land has formulated the prerogatives and immunities of "taste"; and we find such guaranties as: Chacun à son goût; De gustibus non est disputandum; Every man to his taste. In short, disputes about "taste" are apt to be so endless that the world has agreed finally to have as little to do with them as possible.

In the midst of a warm, but sufficiently vague, discussion going on thus in journals such as the *Koelnische Volkszeitung* (in which Dom Lorenzo Janssens declared that

Dom Pothier and himself represented in the Commission a less archaic tendency in the restoration of the traditional chants, whilst other members did not share this view), the *Giornale d'Italia* (in which a discussion concerning another phase of the reform-movement suddenly, through the intervention of Dom Janssens, resolved itself into one on esthetics between himself and Signor Bas); in the midst of such a discussion, what will commend itself to some as a sane reflection, and to others as an impracticable one, was made by Dom Ugo Gaisser to a representative of the *Katholische Kirchenzeitung*. The views he expressed are declared by the *Rassegna Gregoriana* (Dec., 1905) to be those which a great majority of the Commission always professed and still maintain. He agrees with the principle, resulting from the very terms of the *Motu proprio*, that the plainsong melodies should be restored according to the witness of the manuscripts in so far as these exhibit no manifest defects or errors. It is not easy, however, to declare absolutely, in every case, just what should be considered manifest errors or defects; and if the decision rests upon the question of good taste, we confront not alone the musical taste of the age in which we are now living, but the musical preferences of each individual who may be called upon to decide. Applying this criterion of taste to a primitive plainsong melody, he perceived that some critics will find a certain melody enchanting, while others will declare it insupportably rude and archaic. What then shall be done? He suggests a compromise in the shape of a *referendum* to learned musical critics, in which they shall be asked to pass simply on the esthetic merits of the melodies contained in (a) the Solesmes edition of 1895, (b) the recent Vatican issue, (c) the Rheims-Cambrai edition, (d) the redaction of Dom Mocquereau and his collaborators. In this way, he thinks, a majority vote would settle the question of the acceptability or non-acceptability of a given melody, and of the greater or lesser beauty of the submitted variants.

We venture to think that, while such a *referendum* would eliminate the asserted arbitrary taste of a single individual, such as the Very Rev. President of the Commission, it offends against the very reasoning put forward by its author; for even granting that the *referendum* would thus represent the prevailing cultured musical taste of to-day, with what universal dissent might not such a judgment be received by the musical taste of a succeeding generation? An Official Edition should rest on some more stable ground than the shifting sands of musical opinion. The *Medicaea* represents the musical taste of certain individuals and of a certain age, and is removed, only with many regrets and the wrenching of many a heart-string, from the position of veneration which it has so long enjoyed. In short, it was an unscientific edition and had no stable ground upon which to rest its claims to perpetuity. But through it and from it many thousands of earnest church-musicians first learned their love and reverence for the chants of the Church. However, such is the suggestion he makes in the interests of harmony; and then he goes on to illustrate the predominant power which custom possesses in the creation of esthetic taste; and he remarks (somewhat curiously, we think, but withal correctly) that "archaism" and "esthetics" are not mutually exclusive; that too much uproar has been raised over the asserted "archaism" contended for by Solesmes; and that the contrast between archeology and estheticism is largely but a phantom of the imagination. The primitive form of chant which scientific criticism is trying to reconstruct is, he thinks, desirable not alone because it is artistic, but because it is beautiful in itself. In addition to this, the old art-forms have a certain regenerating force which the best composers of to-day have for a long time recognized and demonstrated.

With respect to this whole charge of archaism, a writer in the *Koelnische Volkszeitung* (Dec. 5th) declares that the archeological spectre conjured up by Dom Janssens has in reality never existed; that no member of the Commission

ever dreamed of presenting to the world, as the Official Edition, a mere skeleton dug out of the catacombs—a procedure which would indeed have merited the rejection of it by the Holy See and the condemnation of the whole fraternity of learned musicians and artists of to-day; that, as a matter of fact, such extreme archeology is simply impossible, since there are in existence no manuscripts of the purely archeological period (from the second to the ninth century), and that the best manuscripts of the ninth and tenth centuries represent a development of Gregorian chant such as merits for those times the title of the "golden age" of Gregorian chant. Finally, a writer in the *Santa Cecilia* of Turin (Dec., 1905), who signs himself *Pressus*, argues that the reconstruction of the chants must either be logical, or indecisive; that once we admit the possibility of change in deference to so-called modern tastes, we open the door to an indefinitely prolonged series of such changes in the musical texts; that nothing can logically shut the door upon an entirely new creation of church-chants that should more adequately represent the asserted tastes of to-day and give better expression to "nostro moderno misticismo;" and, finally, that just as under the patient labors of Giacomo Boni the Roman Forum arises to our view from out the dust and neglect of the centuries, a more beautiful creation than the picture of it fancied by the poets, so will the ancient chant of the Church, under the skilful labors of its scholarly reconstructors, rise up out of the tomb a living, breathing creature.

But now to a practical question: Is all this stream of criticism directed towards the rejection of the Kyriale? Father Bewerunge declares that "of all existing editions the Vatican edition" of the Kyriale "is decidedly the best. If we compare it with the 'Kyriale' of the *Liber Gradualis* or *Liber Usualis*, we find not only many of their melodies much improved, but also a considerable number of new ones added, some of them of great beauty, particularly the older and simpler forms of the *Asperges* and of the *Kyrie*

de Beata and *in Dominicis per annum*. The labors of the Solesmes monks have not all been in vain." He does indeed think that the new Kyriale "cannot last;" and expresses a hope (in which we think that all scholarly students of the chants would cordially concur) that the Solesmes Benedictines should publish their MS. version of the Kyriale. We venture to think that the criticism which the Kyriale has met has not sought its rejection, so much as the establishing of a less subjective treatment of the chants in the books which still remain to be issued.

The editor of the *Ecclesiastical Review* presents in the January issue of that periodical a view which may be considered a practical answer to the question: What shall we do? He speaks, not as a musical expert deciding controverted matters, but as a loyal churchman anxious to forward that reform in Church music which the Holy Father, in his first famous encyclical on Church music, declares to have been long desired and universally demanded:—

It is probably one of the most hopeful and helpful things on earth that nothing of it is perfect. Neither human actions nor human utterances express perfectly the realization of the Divine truth or will. Hence we do not look for absolute freedom from flaws in this new, excellent edition of the Kyriale. . . . . It is quite possible that the defects in the new Kyriale which Dr. Bewerunge, of Maynooth, with admirable temper and critical skill points out, are there; and yet one may wholly differ from the conclusion at which the critic arrives, namely, that the *Vaticana* is a failure and will not accomplish its intended work, despite the authoritative pronouncements of the S. Congregation.

Of the *Vaticana* version of the plainchant that might be said which has been said of the Vulgate version of the Bible. It may not be the best attainable version, but it is an excellent and a safe version, far more correct than any that preceded it, and decidedly better than the Medicean which has hitherto been in use. . . .

That it may be improved and that future authentic editions of it will steadily tend to improvement is most probable, if our bishops set to work, as directed, to introduce it. . . . Whatever,

therefore, our scientific knowledge or our zeal for correctness may suggest, our duty is plainly to accept and make ready for use of this Kyriale as the first and most apt instrument of reform in Church music; and this, before we set men in opposition to it by finding out its faults. The reform has many other objects aside from the introduction of plainchant. It means, first of all, the elimination of whatever is unseemly, of modern florid and trivial music in the churches, and of the banishing from our choirs those persons who are most apt to keep the indignity there, if not through their fault or intention, at least by their constitution and disposition.

The discussion aroused by the Kyriale has not been without its value even in a severely practical way. The chemist looks hopefully at the ebullition going on in his test-tube, and is content with the knowledge gained, whether the result be an amorphous precipitate or a shapely crystal. Perhaps the many-sided discussion of the Kyriale will result in the adoption of one practical suggestion, namely, that the *Graduale* of 1895 be adopted by the Commission, without any change, for some stated period of years—say ten or fifteen—and that meanwhile the learned monks of Solesmes shall go on perfecting their edition by means of their magnificent collection of MSS. and their well-ordered and most patiently scientific collation of the MSS., until finally we shall possess an edition quite beyond the reach of successful criticism—an edition which shall demonstrate a beauty uniting at once the esthetic explication of the musical genius of our forefathers and the scientific restraint of the canons that helped, not hindered, the construction of their well-nigh inspired melodies.

H. T. Henry.

Overbrook Seminary.

Chronicle and Comment.

The Musical Supplement.

AFTER the manner of the sixteenth century classics, the two Offertories that form our musical supplement are built up on themes taken from well known sacred hymns. In No. 1, all three themes, though applied partly in a somewhat free and modified form, are derived from the hymn "Ave Maria Sweet," as found in Rösler's Hymnbook *Psallite*, No. 135. In fact, the entire hymn will be recognized in the Offertory. In No. 2, however, only the opening theme, comprising three measures, is borrowed from an Easter hymn to the Blessed Virgin. (See Rösler's *Psallite* No. 140.) And this theme has here been made use of in a twofold way: in the first part of the Offertory the succession of notes is the same as in the first three measures of the hymn; but in the second part (*i. e.*, from *et in aeternum permanes virgo*) the theme appears in inversion, so that where in the original the melody ascends, say by a fifth or a third, it here descends by an equal interval.

Futhermore, the melody has been extended by two eighth-notes, inserted at *in ae*(ternum) between the two C.

Both Offertories (Op. 81) are written in imitative counterpoint. For the benefit of the less experienced, the entrances of the imitations may be here, in part at least, indicated. In No. 1, the opening theme of the Soprano goes over to the Bass in the fifth measure; the same happens in the case of the second theme: *benedicta tu*. At *in mulieribus* the third theme appears first in the Alto, to be at once imitated by the Soprano, and then extended and heightened in the same voice-part at *Alleluia*.

In Offertory No. 2, the first three measures of the Soprano are taken up (in the third measure) by the Bass; then, after an episodical strain, again introduced by the

same and imitated in *stretto* form by the Alto and by the Soprano. *Quae omnium* introduces a short, passing imitation of a different melody by the Bass and the Soprano, and *genuisti* another by the Alto and the Soprano. The opening theme, as has already been stated, reappears in inversion at *et in aeternum permanes virgo*, from then on to return in almost every measure in one or the other voice-part, in the Soprano, Tenor, Bass, and so on. The last to repeat it is the Tenor, which in doing so rises above the Alto.

Despite the free movement in all the voice-parts, these compositions will offer no special difficulty to choirs that are at all accustomed to polyphony, that is to say, whose members have learned to sing independently of one another; for the scale passages consist only of easy intervals.

The two Offertories should, if possible, be sung *a cappella*, *i. e.*, without accompaniment. Those who are unable or unwilling to do this may use as organ accompaninent the vocal score printed in smaller type on two staves.

Op. 81a addresses itself to less efficient choirs; it presents settings of the same themes in an easier and more homophonic style.

In conclusion, we would observe that the two compositions are not only suitable for the occasions indicated in the title, but may also be sung on a number of other feasts of Our Lady, provided only that the proper Offertory of the day is sung before, either in Gregorian Chant or in plain recitative.

The Vatican Edition of the Chant Books.

Quum Sanctissimus Dominus Noster Pius divina Providentia Papa X suis litteris Motu Proprio datis sub die XXV Aprilis anni MCMIV disposuerit, ut editores cantum gregorianum a Se restitutum typis mandare possint iuxta Vaticanam editionem opportunum huic Sacrae Rituum Congregationi visum est nonnullas instructiones seu leges evulgare a praedictis editoribus observandas, quandocumque novam aliquam impressionem cantus

liturgici parare voluerint. Hae autem leges, in audientia diei VII vertentis mensis Augusti ab eodem SS.mo Domino Nostro admissae et approbatae, sunt quae sequuntur:

I. Editores seu typographi cuiuscumque loci vel regionis, qui gregorianas melodias in Vaticana editione contentas imprimere voluerint, sive aequali forma sive grandiori vel minori, sive omnes, sive aliquas tantum, ab eadem Sede Apostolica prius facultatem obtinere curabunt.

II. Ab unoquoque ex editoribus, qui huiusmodi pontificiam facultatem obtinuerint, haec erunt diligentissime attendenda:

(*a*) Forma notularum aliorumque gregoriani cantus signorum ea debet servari quam maiores instituerunt et editio Vaticana adamussim exhibet.

(*b*) Nihil praesertim mutari potest in ordine quo eaedem notulae pro variis sonorum intervallis sibi succedunt.

(*c*) Neque pariter in modo quo ipsae notulae pro diversis neumarum, ut aiunt, formulis copulantur.

(*d*) Absolutissima quoque verborum sacri textus relatio ad notulas cantus observetur, ita ut unaquaeque syllaba notulae vel notulis suis penitus subiaceat.

I. Publishers and printers of whatsoever place or region who may wish to print the Gregorian melodies contained in the Vatican edition, whether in the same or a smaller or a larger size, whether altogether or in part, must first take care to obtain permission from the Apostolic See.

II. All publishers who shall have obtained this Pontifical permission should carefully observe the following points:

(*a*) That form of the notes and of the other signs in the Gregorian Chant must be preserved which our ancestors established, and which is found with exactitude in the Vatican edition.

(*b*) In particular there must be no change in the order in which the notes succeed each other according to the various intervals of sound;

(*c*) Or in the manner in which the notes are combined according to the different forms of the *neums*, as they are called:

(*d*) There is to be absolute correspondence of the words of the sacred text with the notes of the Chant, so that each syllable shall lie right under its note or notes.

III. Editione parata ac confecta, nefas erit ipsam evulgare et in sacris functionibus adhibere cuique, nisi eam Ordinarius loci declaratione munierit, qua de eius concordantia constet cum editione typica Vaticana.

IV. Ordinarius vero declarationem huiusmodi non concedat, nisi prius censores in cantu gregoriano periti, collatione facta diligentissime, in scriptis, onerata conscientia, testentur novam editionem cum Vaticana omnino concordare.

V. Illis officii liturgici partibus quae cantus diversos pro diversitate diei vel festivitatis admittunt, ut v. g. hymni et Ordinarium Missae, melodiae possunt adaptari, quae in editione typica non reperiantur, et a Sacra Rituum Congregatione approbari, servatis debitis conditionibus, iis maxime quae in (§ d) Motus proprii XXV Aprilis MCMIV apponuntur. Minime vero tonorum seu cantuum huiusmodi varietates admittantur in caeteris partibus, v. g. in Antiphonis et Responsoriis sive Officii sive Missae.

VI. Si autem agatur de officiis propriis alicuius Ecclesiae vel Ordinis regularis Romanum ritum sectantis, aut de Officiis

III. When the volumes are ready for issue, they shall not be published until the local Ordinary has certified to their agreement with the Typical Vatican Edition.

IV. The Ordinary will not so declare unless censors skilled in the Gregorian Chant shall have made a careful comparison and attested, in writing, as a duty of conscience, that the new edition agrees completely with the Vatican one.

V. To those parts of the liturgical office which admit of different Chants according to the different day or festival, as, for example, hymns and the Ordinary of the Mass, melodies can be adapted which may not be found in the typical edition and can be approved of by the Sacred Congregation of Rites, provided the proper conditions are observed, especially those laid down in § *d* of the *Motu proprio* of April 25, 1904. But varieties of tones or Chants of this kind are not allowed in the other parts; for instance, in the Antiphons and Responses, whether of the Office or of the Mass.

VI. If it is a question of the special offices of any church or of a Regular Order following the Roman Rite, or of offices

noviter concessis, gregorianae eorum cantilenae, a viris peritis restitutae vel concinnatae item Sacrae Rituum Congregationis approbationi subiiciantur: qua obtenta, Ordinarius loci certior factus, ut supra, de concordantia cum originalibus a S. C. recognitis, declarationem requisitam concedet.

VII. Tolerari potest quod cantus gregorianus notulis musicalibus modernis edatur, dummodo periculum sedulo amoveatur, quominus ordo notularum ac neumarum quomodocumque deturbetur. Ordinarius itaque pro hisce editionibus in commodum fidelium approbationem suam concedere poterit, si ei constiterit, iuxta art. 4 et 6, de fideli conformatione cum editione typica vel melodiis approbatis.

VIII. Quandocumque liber sacrum cantum continens vel melodia quaelibet liturgica, Sacrae Rituum Congregationi ad approbationem obtinendam subiiciuntur, tria exemplaria ad eamdem mittenda sunt.

IX. Melodia gregoriana ad usum liturgicum a S. R. C. secundum normas praedictas destinata et commendata, ad sacrum Ecclesiae Romanae thesaurum seu patrimonium, sicut ipse textus, pertinet.

lately granted, the Gregorian melodies belonging to them, restored or arranged by skilled men, are also to be submitted to the approbation of the Sacred Congregation of Rites. When this is obtained and the Ordinary has been informed, as above, of the agreement with the originals recognized by the Sacred Congregation, let him grant the requisite declaration.

VII. It is allowable that the Gregorian Chant should be published with modern musical notes, provided that the danger of the notes or *neums* being in any way disturbed be carefully removed. The Ordinary can grant his approbation to these editions for the benefit of the faithful if he has ascertained that, in accordance with Art. IV and VI, they conform to the typical edition or the approved melodies.

VIII. Whenever a book containing the Sacred Chant or any liturgical melody is submitted to the Sacred Congregation of Rites for approbation, three copies are to be sent to the Congregation.

IX. The Gregorian Chant destined and approved of for liturgical use, according to the rules mentioned, belongs, like the text itself, to the treasury or patrimony of the Roman Church. Wherefore, when a

Itaque quando novus textus fidelibus ab ipsa proponitur seu conceditur, cantus textui respondens ita simul concessus reputatur, ut nullus editor vel auctor querelam de eo movere possit, quod Apostolica Sedes easdem melodias ad alias extendat ecclesias.

new text is proposed or granted by it to the faithful, the chant corresponding to the text is to be held as granted at the same time in such a manner that no publisher or author can complain of the Apostolic See extending the same melodies to other churches.

Contrariis non obstantibus quibuscumque.

Die XI Augusti MCMV.

A. *Card.* Tripepi, S.R.C., *Pro-Praef.*

L. † S.

† D. Panici, *Archiep. Laodicen., Secret.*

Decree Prefixed to the Vatican Typical Edition.

Post Apostolicas litteras SS. D. N. Pii divina Providentia PP. X, Motu Proprio datas die xxv Aprilis MCMIV, quibus decernitur nova committenda typis Vaticanis editio librorum, cantum gregorianum S. R. Ecclesiae proprium continentium, prout ab ipsomet Pontifice restitutus fuit, Commissio Pontificia, mandata et desideria eiusdem Pontificis adimplens, ipsam editionem summo studio ac diligentia paravit, atque perfecit.

Haec vero S. Rituum Congregatio, hanc ipsam editionem uti typicam ab omnibus habendam esse declarat atque decernit; ita ut in posterum

In accordance with the Apostolic letter of our Holy Father Pius X, by Divine Providence Pope, given *Motu proprio*, April 25th, 1904, which decreed that the Vatican press be charged with the publication of a new edition of the books containing the Gregorian Chant of the Roman Church, as it has been restored by the Pontiff himself, the Pontifical Commission, fulfilling the commands and wishes of the same Pontiff, has prepared and executed this edition with the greatest care and diligence.

The Sacred Congregation of Rites declares and decrees that this same edition be considered by all as typical, in such wise that henceforth the Gregorian

melodiae gregorianae, in futuris huiusmodi librorum editionibus contentae, praedictae typicae editioni, nihil prorsus addito, dempto vel mutato, adamussim sint conformandae, etiamsi agatur de excerptis ex libris iisdem.

Nulli tamen fas erit librorum cantus gregoriani sic restituti, in totum vel ex parte editionem suscipere aut evulgare, nisi prius a S. Sede facultatem obtinuerit, normis servatis et instructionibus, quae in Decreto S. R. C. diei xi Augusti MCMV continentur.

Denique haec eadem S. Rituum Congregatio de mandato SSmi declarat vivissimum esse eiusdem Sanctitatis Suae desiderium, quod ubique locorum Ordinarii curent, ut quilibet libri hucusque editi cantum liturgicum referentes, etiamsi quocumque pontificio privilegio muniti, aut quavis adprobatione commendati, sensim sine sensu, quamprimum tamen, ab ecclesiis, etiam Regularium, romanum ritum sectantibus amoveantur, ita ut libri liturgici gregorianos concentus continentes iis tantummodo adhibeantur, qui, iuxta normas supradictas compositi, huic typicae editioni plane fuerint conformes.

melodies contained in future editions of these books be perfectly conformed, without any addition, subtraction or change whatsoever, to the aforesaid typical edition, even in the case of extracts made from these books.

Neither will it be lawful for any one to undertake or publish, in whole or in part, an edition of the Gregorian Chant thus restored, unless he shall first have obtained permission from the Holy See and observe the rules and instructions contained in the Decree S. R. C. of August 11th, 1905.

Finally, this same Sacred Congregation of Rites declares, by order of the Holy Father, that it is the most ardent wish of His Holiness that Ordinaries should everywhere endeavor to have all books containing the liturgical chant which have been published up to the present time, with whatsoever pontifical privilege they be clothed, or with whatever approbation recommended, gradually (but as soon as possible) removed from the churches, including those of the Regular clergy, which follow the Roman rite; in such wise that only those liturgical books containing Gregorian chants be used which have been composed according to the above-men-

tioned rules, and which conform wholly with this typical edition.

Contrariis non obstantibus quibuscumque. Die 14 Augusti 1905.

A. Card. TRIPEPI, *S. R. C. Pro-Praefectus.*

L ✠ S.

✠ D. Panici, Archiep. Laodicen., *Secretarius.*

SACRED MUSIC CONCERTS.

THE efforts made in various places to popularize plain-song and polyphony in the interest of the reform movement in Church music, through the instrumentality both of phonographic "records" and of "sacred concerts," have been signalized by not a little ingenuity, and appear, on the whole, to have been quite successful. Worthy of special notice were: (1) The concert given by St. Joseph's Choir, Liverpool (Mr. Alfred Booth, Director), under the auspices of the Catholic Truth Society, Liverpool Branch, on the Feast of St. Cecilia, Nov. 22d; (2) the concert given on Nov. 29th under the auspices of the Musical Commission of the Archdiocese of New York by the Choir of St. Francis Xavier's Church, under the direction of Rev. John B. Young, S. J.; (3) the concert given by the Cathedral Choir, Pittsburg, under the direction of Mr. Joseph Otten, at St. Joseph's Church, Sharpsburg, and the Church of the Holy Rosary.

I. LIVERPOOL (MR. ALFRED BOOTH).

This concert was especially interesting, as the selections were exclusively Gregorian chant, and were given in connection with a lecture by Mr. Booth on The Origin and Development of Gregorian Music. The program follows:

1. Prefatory remarks:

The Character and Structure of Gregorian Music.

2. Musical examples:

(*a*) Alleluia Justus germinabit. Found in MSS. of IX and X centuries.

(*b*) Introit
(*c*) Kyrie
(*d*) Gradual } Missa pro Defunctis.
(*e*) Tract
(*f*) Kyrie. Composed by St. Hildegard of Bingen.

3. Music before the Christian era—Music in the early Church up to the time of St. Ambrose—The Gregorian Chant—The Introduction of the Gregorian Chant into Western Europe—The great singing schools of the Middle Ages.
4. (*a*) Antiphons, Psalms, Hymn and Magnificat from the first Vespers of Corpus Christi.
   (*b*) Salve regina.
5. The decline of Gregorian Music and its causes—The inaccurate versions published from the XVI to the XIX centuries—The revival of Gregorian Music and the restoration of the text in accordance with the version of the most ancient MSS—The Vatican edition.
6. (*a*) Kyrie "Rex Splendens," attributed to St. Dunstan.
   (*b*) Gloria
   (*c*) Sanctus } as found in the new Vatican edition.
   (*d*) Agnus Dei
   (*e*) Sequence, "Ave Maria," attributed to Notker, a monk of St. Gall, 9th century.
   (*f*) Alleluia Imperatrix reginarum. Treves MS. of XII century.

II. NEW YORK (REV. J. B. YOUNG, S. J.).

Both plainchant and polyphony were illustrated in the very attractive program rendered. A word of commendation should be uttered here respecting the mere appearance of the printed program, which contained a brief but interesting foreword on the history and execution of the Chant and on the purpose of the concert, and which is worth reprinting in this place:

The manner of rendering Gregorian melodies cannot be learned entirely from books. For centuries they were taught and propagated almost exclusively by means of oral tradition. This is indispensable even at the present day, especially with regard to the rhythm and the expression of those melodies. Hence among the various measures recommended a year ago by His Grace, the Most Rev. Archbishop, in order to carry out the wishes of the Holy Father, mention is made of public renderings of the tradi-

tional chant for the convenience of church musicians. The Musical Commission of the archdiocese has organized a series of such renderings to be given by various choirs of the city. The choir of St. Francis Xavier has been requested to open the series.

To St. Gregory the Great belongs the glory of definitely organizing the Catholic liturgy such as it is even at the present day. No wonder then that the melodies which he either composed or adapted to the sacred text are ever in perfect harmony with the spirit of the liturgy, varying in degree of elaboration with the solemnity of the day or the particular office, with the importance or sacredness of the text, and the number of singers taking part; hence we may distinguish three different classes of melodies.

1st. The simple or syllabic, having as a rule only one note to every syllable; these chants are mainly declamatory; such are the antiphons before and after the Vesper psalms; also the older Vesper hymns.

2d. The melodies having a group of notes and generally only one group over every syllable; this is by far the largest class; to it belong the antiphons at Mass, such as Introits, and what is known as the ordinary of the Mass, *i. e.*, Kyrie, Gloria, Sanctus, etc., although the Kyrie often belongs rather to the next class.

3d. The florid style; melodies of this class have several groups to every syllable. Here belong the solo verses of the Graduals, Responsories, and the Jubilations over the word Alleluia.

The program presents examples of all the three styles. It also illustrates every one of the 8 Gregorian Modes. Some of these ancient tonalities at first appear very strange to the modern ear, like the sounds of a foreign tongue, but on hearing them again and again we realize the majesty of their intervals, and the depth as well as the variety of their expressiveness.

The Order of Exercises comprised two parts, separated from each other by Benediction of the Blessed Sacrament. The first part included exclusively plainsong melodies; the second, polyphonic compositions:

Prelude in G. . . . . *J. S. Bach.*

Three antiphons and psalm-verses from the Vespers of the Blessed Virgin.

(a) Dum esset Rex, Dixit Dominus; 3d mode.

(b) Læva ejus, Laudate pueri; 4th mode.

(c) Jam hiems transiit, Nisi Dominus ; 8th mode.
Antiphon of High Mass.
"Asperges me ;" 7th mode.
Mass No. 1 (Paschal time).
Kyrie ; 8th mode.
Gloria ; 4th mode.
Offertory, "Ave Maria ;" 8th mode (Mass of the Blessed Virgin).
Gradual, "Angelis Suis ;" 2d mode (1st Sunday in Lent).
Offertory, "Recordare ;" 1st mode, "Alleluia ;" 2d mode } (Seven Dolors).
Ancient Processional Hymn of the Carmelites. "Salve, Mater Misericordiæ."

Interlude for Offertory . . . *Canon* . . . *Tinel.*
Interlude for Benediction, "Adoro Te" . . . *Gaston M. Dethier.*
"Introit," "Inclina Domine ;" 1st mode (15th Sunday after Pentecost).
Mass of the Blessed Virgin.
Kyrie, 1st mode.
Gloria, 7th mode.
Sanctus and Benedictus, 5th mode.
Gradual, Benedicta ; 5th mode (Immaculate Conception).
Alleluia ; 8th mode (Patronage of St. Joseph).
Alleluia ; 7th mode (Easter).
Interlude, "Christe, Sanctorum" . . . . . *Donnay.*

BENEDICTION.

"O Sacrum convivium," quartet . . . . . *Viadana.*
"O Quam Suavis ;" 6th mode.
"Tantum Ergo," chorus . . . . . *Goudimel.*
Adoremus, Laudate ; 6th mode.
Postlude, "Solemnis hæc festivitas . . . . *de la Tombelle.*

One feature of the printed program was sufficiently interesting to reproduce here, namely, the illustration of a plainchant manuscript on the last page. An audience which hears much about neums and their interpretation should occasionally be furnished with the simple object-lesson of a glance at one, at least, of the reproduced MS. pages. For the use of the reproduction, CHURCH MUSIC acknowledges indebtedness to the courtesy of the *Catholic Encyclopedia* Company.

rae domino. Ymnum dicte.

Benedicite maria & flumina dom

no. Benedicite fontes domino.

Benedicite cete & omnia quae mo

uentur In aquis domino. Ymn.

Benedicite uolucres caeli domino.

Benedicite bestiae & uniuersa pe

ra domino. Benedicite filii

hominum domino. Ymnum.

Benedicat is

rubel domino Benedicite sacer

dotes domini domino. Benedici

te serui domini domino Ymn.

Benedicite spiritus

& animae iustorum domino.

Benedicite sanctr & humiles

The Most Rev. John M. Farley, Archbishop of New York, attended by members of the Gregorian Commission, presided on the throne, and (as the Order of Exercises shows) gave solemn Benediction at the close. The Rt. Rev. Benjamin J. Kiely, Bishop of Savannah, was also in the sanctuary. The seats of the church had been reserved for the priests of the city and the directors and members of their choirs. This brought together many critical musicians who listened with interest and appreciation to the demonstration of plainsong beauty and adaptability for liturgical use even in our own days. It is worthy of note that many non-Catholic musicians were also present. The following comment of a priest who is said to be specially qualified to judge is extracted from *The Xavier*:—

The program, it will be observed, falls naturally into two parts. The first half, sung at the Altar, where the leader stood directly before the Tabernacle, with the chanters grouped in a semi-circle round him, was impressive in the highest and most solemn sense. It was Church music in its true and proper setting, part of a great external act of homage to the Almighty, an element in a solemn ecclesiastical drama, wherein the choir, moving as they sang (thus repeating the impressiveness of the ancient chorus of the Greeks, from whom St. Gregory borrowed the idea), could be viewed as well as heard, and these outward forms could make their devotional appeal to the eye as well as to the ear. This portion of the program was strikingly prayerful and uplifting, not only on account of the intrinsic beauty and solid piety of the selections, but also because of the perfect mastery and finish with which the successive modes were sung. The antiphons and psalm-tones especially were done with grace and lightness of touch—no delay in the chanting being necessary to get the pitch of the antiphon in the new mode. The slight organ accompaniment sustained the voices, satisfied the ear, and in no wise proved an impediment or an obtrusively prominent addition.

The "Asperges me" afforded a very good example of rhythm and accent in Solesmes. Both men and boys, separately and together, gave a free, flowing rendition, in perfect unity, of the antiphon. At all times the boys were excellent in their attack, in the unity, the flexibility, and the full, rich quality of their tone.

As specimens of the more ornate Gregorian melodies, selections for high voices and for low were next in the order of recital. And here, parenthetically, we may record the intense pleasure with which we noted, on the second cover of the programme, the tacit but eloquent proof of the genuineness and antiquity of the florid modes of Gregorian, in the shape of a beautiful fac-simile page from an ancient Antiphonary of St. Gregory, still preserved in a MS. of the eighth century in the monastery of St. Gall.

Owing to an accident, the "Ave Maria" (eighth mode) had to be lowered and sung almost at sight. Still one got from it a good idea of the richness of the florid style in Solesmes. This "Ave Maria" was a veritable religious ecstasy in music—bird-like in its graceful flow.

But the *chef-d'œuvre* of the entire programme was undoubtedly the "Recordare." The sweet and tender Celtic melody of this surpassing cry of the soul to God marks this work, beyond question or cavil, as the product of an Irish pen. In fact, to the discerning ear, the constant recurrence of the Celtic strain in the Gregorian melodies is a most gratifying phenomenon. It is, of course, well known that the best Gregorian dates from the days when, it is no exaggeration to say, the chief cities of Ireland were the central shrines of civilization; when the Irish monasteries, alone in all the world, were practically the only homes of "light and leading" undespoiled by the barbarian; when the Celtic monks, single-handed and alone on the continent, were passing on, in the Lampadia of Christian life, the torch of ancient culture and refinement, and kindling anew the fires of faith, of religious and intellectual awakening, over the ruins of the Roman world.

The beautiful "Salve, Mater Misericordiæ" brought the chanters in procession from the sanctuary to the organ-loft where the second part of the program was sung. Where so much is to be admired and where a range of perfection was attained that far surpassed the best that most of the competent critics present had ever heard, it is indeed almost a discordant note in criticism to pass strictures of any kind, or even seem to reflect discredit on even minor parts of a splendidly executed, harmonious whole. But had it been intended to emphasize the intensely liturgical character of Gregorian, to show that it should never be sung away from the sanctuary, the second part of the program would, it appears to us, have admirably fulfilled that design. So

far from the centre of worship and no longer actually before us, the chanters ceased to be regarded as living parts of an organic whole, active participators in a solemn service before our eyes. Their efforts seemed, at least to us, lacking in interest and even in finish. The men at times appeared to labor along without unanimity, and the organ, too, obscured somewhat their singing and marred the general effect. A distinguished musical critic present characterized the first part of the program as spiritual and ethereal, perfectly typifying the union of the soul to God in prayer; whereas this departure to the organ-loft was like an abrupt descent to the material world again.

It would have been better, perhaps, to have added a few selections to those in the sanctuary and to have kept the whole service within the altar-rails.

And yet the beautiful and altogether unique exhibition was a triumph, and to those of artistically trained taste, truly a treat long to be remembered.

Father Young certainly deserves our warmest and most cordial congratulations on his effective inauguration in America of this new movement, under the inspiration of the Holy Father, to restore to the liturgy and the service of God these ancient melodies that so worthily embody the highest aspirations of the pious soul in prayer and praise.

III. SHARPSBURG, PA. (MR. JOSEPH OTTEN).

With the same missionary purpose of creating a taste for the official music of the Church, and illustrating its many esthetic values and liturgical qualities, the Rt. Rev. Bishop Canevin, of Pittsburg, approved the plan of having the Cathedral Choir, under the direction of Mr. Joseph Otten, begin a series of concerts of sacred music in the different parishes of the diocese. The following program was rendered at St. Joseph's Church, Sharpsburg, and at the Church of the Holy Rosary:

1. Introits Salve sancta parens and Puer natus est nobis . *Gregorian.*
2. Credo . . . . . *Gregorian.*
3. Magnificat, 5th Tone and falsi bordoni . . . *Viadana.*
4. Adoramus te Christe . . . . . *Palestrina.*
5. Ave Maria . . . . . *Vittoria.*

6. Gloria (from the mass in honor of St. Lucy) . *Witt–Edenhofer.*
7. Domine Deus . . . . . *Stehle.*
8. Sanctus, Benedictus and Agnus Dei from mass in honor of St. Gregory. *Singenberger.*
9. Jubilate Deo . . . . . *Aiblinger–Witt.*

Benediction of the Blessed Sacrament :

10. Jesu dulcis memoria . . . . . *Kothe.*
11. Tantum ergo . . . . . *Madlmayr.*
12. Laudate Dominum . . . . . *Cima.*
13. Tu es Petrus . . . . . *Haller.*

The Gramophone Again.

PROFESSOR A. BANSBACH, of St. Louis, Mo., contributed to the *Amerika* of that city last December, an interesting paper advocating the use of the Gramophone in the teaching of Plainsong. The following translation has been made for Church Music:

HOW MAY WE MASTER THE TRADITIONAL CHANTS ?

As a result of the *Motu proprio* the question of plainsong has come to the front, and has at the same time been definitely answered, in as much as the traditional method of chant has been made obligatory, while the Vatican Press has undertaken the work of furnishing the first edition of the plainsong books. . . . Since all previous editions are thus recalled by the appearance of the Vaticana,[1] it behooves us to carry out the pre-

[1] Only the *Kyriale* has appeared as yet, and it will probably be several years before the complete edition will have appeared. The Solesmes editions have received the Pope's approval, as containing the traditional chants according to the ancient manuscripts, and may still be used wherever introduced, although the decree (dated August 14) prefixed to the Vatican edition declares "that it is the most ardent wish of His Holiness that Ordinaries should everywhere endeavor to have all the books containing the liturgical chant, which have been published up to the present time, no matter with what pontifical privilege they may be clothed or with whatever approbation recommended, removed gradually but rapidly from the churches, also of the Regular clergy, which follow the Roman rite: in such wise that only those liturgical books containing Gregorian chant be used which have been composed according to the above-mentioned rules, and which conform wholly with this typical edition."—Ed.

scriptions of the Holy See, and to perform the new—or better said, the ancient—chant in a correct manner. This obligation we can not ignore; for even though the chant be not exclusively prescribed, it may nevertheless not be omitted, and in many cases it must replace every other kind of music in the liturgical service.

It is not the purpose of this paper to dwell upon the high value of the Gregorian chant in general, or the traditional chant in particular. This has already been done sufficiently by others; and those who are not concerned at this day would not be likely to alter their views because of any reasonings of mine.

It is my opinion that writing about the beauty of the chant is not, in any case, so apt to convince persons as its practical execution. If we listen to well-rendered chant or if we practise the chant assiduously, we shall need no other demonstration of its beauty.

For centuries this has been the only method of popularizing the Roman chant; and although we possess at the present time a musical script which accurately reproduces the melodies, we still must depend upon hearing the chant—however familiar we may happen to be with the notes and signs of written music—in order to appreciate properly its accent and phrasing. For in ordering a return to the traditional chant the Holy Father desired rather to reform the rendition than the musical text of the chants.[1]

He who ignores this point is sure to fail in his attempt to carry out the proposed reforms. No one will attempt to learn a foreign language by following the usage and grammar of his own tongue. Much more is it necessary to listen repeatedly to the chant, and to enter thoroughly into the sentiment of the melodies, if we are to appreciate aright the theory and rules of plainsong.

With many, indeed, it will always remain an impossible feat to master the theory of the chant; for such as these, the only source of correct ideas is to be found in listening to it.

But where shall we hear the correct rendition of the traditional chant? The Holy Father has indicated the source by referring us to the Solesmes School which has made a special effort to

[1] As the Professor proceeds to base an argument on this asserted intention of the Holy Father, it is proper to notice here the fact that the various decrees take account only of the question of text, and leave untouched all the questions concerning varieties of interpretation or rendition.—Ed.

reconstruct the ancient chant in its original freshness and beauty. Here in the United States we have the School notably represented by the Benedictines of Conception, Mo., who have for some time past given themselves to the study and practice of the Solesmes method. These sources of information may be beyond the reach of individual students, but fortunately we have a number of well informed teachers who have been disciples of the above-mentioned masters. (The writer of these lines would here record his own indebtedness to them).

Nevertheless, the difficulties to be surmounted would still be very great, if a modern invention did not happily come to our aid. A short time ago many European firms advertised the "Gramophone" as a a special medium for facilitating the reform in Church music. The recommendations of the Holy See were cited in corroboration and advertised in American journals.

The present writer had not as yet been able to satisfy himself as to the asserted efficiency of these instruments; but the idea of using phonographic records long ago suggested itself to him as a suitable method of teaching Gregorian chant. His own experiments have since strengthened his thought into a conviction, and he no longer hesitates to urge this idea upon the public.

The little machine which has, no doubt, proved a trial and an exercise of patience to many of my readers, may thus be converted into a true *magister choralis*, as any one who is inclined to be sceptical on the subject may prove to his own satisfaction by testing it.

Many priests have found it almost impossible to learn the correct rendition of the *Ite missa est*, etc., for the various Sundays and feasts. They will be aided by the easy and agreeable use of the phonograph. It would be useful, in the same way, for choir rehearsals and parish schools.

The plan is practicable in every sense; for, since any piece may be recorded on this instrument, we are not dependent upon the assurances of agents and speculators who offer to give us the "correct thing."

Professor Bansbach subsequently seized the opportunity afforded by the Fifteenth Semi-Annual Conference of the Western Circuit of the Catholic Teachers' Union, to give the following phonographic illustrations of his thesis:—

Alleluia of the First Mass of Christmas.
Introit *Puer natus* of the Third Mass of Christmas.
Kyrie and *Sanctus* of the *Missa de Angelis.*
Alleluia and *Sequence* of the Mass of Easter.
He showed how useful such illustrations would be for training singers, and especially for training children in the parish schools.

Members of the Baltimore Music Commission.

CARDINAL GIBBONS has announced through the Rev. Wm. T. Russell, chairman of the committee, the names of the clerical and lay members of the committee which, in accordance with the recent letter of the Pope, will revise the Church music in the Archdiocese of Baltimore.

Those appointed on the committee are:

The Rev. Charles Bart, St. Theresa's Church, Washington.

The Rev. F. O. Spencer, St. Dominic's Church, Washington.

The Rev. John A. Klang, St. Michael's Church, Baltimore.

The Rev. Francis Powers, St. Ignatius' Church, Baltimore.

Prof. A. Goetzner, of Washington.

Prof. Lucien Odend'hal, of Baltimore.

Father Russell said that "although their services would have been desirable, it was impossible to appoint the organists and leaders of the church choirs in the city, but the earnest co-operation of all of these is asked and expected."

The committee met on November 6, for a general discussion of the ways and means by which this revision is to be brought about.

Official Rules for Milwaukee Archdiocese.

THE committee which formulated the rules for the Milwaukee diocese is as follows: Archbishop Messmer, chairman; Fathers Becker and Dieringer and Professor Singenberger of St. Francis Seminary: Father Kremer, of La Crosse; Father Scholter, of Green Bay, and Father Sauriol, of Marquette.

Among the radical changes made by this committee are the following:

Male voices only must be employed in the liturgical chant.

Non-Catholic singers and organists are barred.

Members of one congregation are not allowed to sing in the choir of another without the permission of their pastor.

Vocal or instrumental duets are forbidden. The following are the rules:

new rules.

1. The "Guide to Catholic Church Music," published by Prof. John Singenberger, of St. Francis, Wis., is adopted as the official catalogue of church music, vocal and instrumental, organ and orchestra; every church choir must, therefore, have the guide in their repertoire and have it purchased at the expense of the congregation.

2. Church music published in the official organs of approved societies for the cultivation of genuine church music is *ipso facto* allowed. Such organs are: *The Caecilia* (German and English) and *The Review* (English) of St. Francis, Wis.; *The Fliegende Blaetter* (German) and *The Musica Sacra* (German), of Ratisbon; *The Caecilia* (German), of Strassbourg; *The S. Gregorius Blad* (Dutch), of Haarlem, Holland; *The Cyril* (Bohemian), of Prague; *The Musica Sacra* (Italian), of Turin, Italy; *The Musica Sacra* (French), of Malines, Belgium.

3. Church music of any description (vocal, instrumental, organ, or orchestra) not contained in the official catalogue nor in the above-mentioned official organs may not be performed in any of our churches, until it has been submitted to, and approved by the official committee.

MEN'S VOICES ONLY.

4. A supplement to the official catalogue will be published annually.

5. Congregational singing for children, particularly boys, and for the adults of the congregation is especially recommended.

6. The teaching of vocal music in general as well as church music including the Gregorian chant must form part of the regular school curriculum.

7. In order to prevent confusion, those books of Gregorian Chant which have been in use hitherto, should be retained. After the Vatican Edition of these books will be completed and further regulations of the Holy Father regarding it will have been published, the bishops of the province will give further instructions.

8. The rule of the *Motu Proprio* demanding that men's voices only should be employed in the choir for liturgical chant, is to be enforced. Where, however, too great difficulties seem to prevent the carrying out of this rule, the case must be referred to the Ordinary.

9. The above regulations regarding the selection of sacred music to be performed in our churches must be enforced throughout the province of Milwaukee, beginning with July 1, 1906.

RULES OF IMMEDIATE EFFECT.

10. The following regulations, however, regarding certain abuses must be enforced at once.

(a) Non-Catholic singers and organists may not be engaged for divine service.

(b) Vocal or instrumental solos and duets are prohibited.

(c) All unbecoming conduct in the organ loft must be banished. It is the duty of the director and organist to enforce the decorum demanded by divine service.

(d) Members of church choirs are not allowed to leave their choir in order to join the choir of another congregation without the permission of their pastor, nor shall any pastor be allowed to accept singers from other congregations without such permission.

(e) At funerals and marriages no music, vocal or instrumental, is allowed except that which is officially approved.

(f) The organist is forbidden to play while the Orations, Epistles, or Gospels are sung.

(g) Music written for men's voices should not be performed by sopranos and altos, nor vice versa.

(h) Mutilations and omissions of the sacred texts which are to be sung during High Mass are absolutely forbidden.

(i) The entire Credo must be sung before the celebrant intones the Dominus vobiscum at Offertory; also the entire Gloria.

(j) The use of the vernacular language at High Mass is forbidden.

"Play That."

THE following letter from a country pastor in the State of New York explains itself:

I am an ordinary country pastor who as a boy had learned to play simple pieces on the piano, and who can find now a dozen members of my flock who know as much music as I do, but no more. I love the Church's music, as nearly all priests do, and wish to have it in my church. But what shall I do?

Vespers always had a special charm for me. We use Benziger's hymn-book, which has the psalm tunes; but I would like to have the antiphons sung as well. Where can I find a few pages of music containing the complete Vespers, which I can hand to a volunteer organist with the simple direction: "Play that?" I have heard that some of the antiphons are written out in modern notation; but where can you find Vespers all in order, so that all you have to do is to give your organ player the music and say: "Play that?" There is plenty of plainchant in modern notation for expert musicians, but no one thinks of the country organist. There is plenty of one-handed plainchant (that is a suitable name for it as far as countrymen are concerned). If I see one line of music I can play it with one hand; if both treble and bass are written, I can play it with both. There is plenty of music for those who have studied harmony, and can supply accompaniments; but where is the music for those who can play only what is written, and not even that unless it is simple?

In all this talk about plainchant and Church music, the people of little country parishes, who would appreciate it most, are forgotten.

The correspondent headed his letter with the legend: *Music that a country pastor wants.* We trust he will pardon us for having altered the heading (after reading his complaint) into the symbolic demand: "*Play That.*"

The case is really not so desperate as the correspondent supposes it to be. First of all, a decree of the S. R. C. (Dec. 29th, 1884) permits the Vespers of the B. V. M. or any others to be sung on Sundays and holy days in merely parochial churches where there is no obligation of reciting the Canonical hours, the celebrant meanwhile privately reciting the proper Vespers of the day. To remove all doubt, the decree is given here:—

DUBIUM.

Utrum in ecclesiis mere parochialibus ubi non adest obligatio chori, Vesperae quae ad devotionem populi diebus Dominicis et Festivis cantantur, conformes esse debent officio diei ut in Breviario, vel desumi possint ex alio officio, puta de SS. Sacramento vel de B. V. M.?

Resp. Licitum est in casu Vesperas de alio officio cantare, dummodo ii qui ad canonicas horas tenentur, privatim recitent illas de officio occurrenti.

Secondly, complete Vesper-services for many different Feasts have been published, with the proper assignment of psalm-tones for the psalms, with the plainchant melody (harmonized) of the various antiphons, with the Four Antiphons, of the B. V. M. (generally in modern melody and harmonization). These can be had composed with a view to the needs and difficulties of many kinds of choirs. Literally, a "country pastor" needs only to hand such a Vesper-service to his organist with the simple direction: "*Play That.*" We should advise our correspondent to look over *Vesperae in honor. B. V. M.* for Soprano and Alto (L. Bonvin, Op. 9); Vesp. de B. V. M. (complete) for one or four voices (B. Hamma); or any of the thirty entries of this kind in the (Dolphin Press) *Catalogue of Church Music*, or the *Guide to Catholic Church Music* by Prof.

Singenberger. It is proper to notice here the unfortunate fact that in some of the published Vesper-services, the psalms only (without the appropriate antiphons) are given. The rubrics require the singing or the recitation of the antiphons; and there are many "services" which give both in complete and easy form. Music publishers will cheerfully furnish "services" adapted to the limitations or excellences of any choir, from which the organist may select anything that may suggest itself as appropriate or desirable.

"Marked Notes" by "Episema."

AS the *episema* is used in some of the most recent rhythmic editions of Gregorian chant to indicate the notes which receive a certain special prominence, whereby the movement of the rhythm is more easily distinguished, so my object in the following paragraphs is to reproduce certain passages in contemporary books, papers and reviews which show the trend of thought and taste in the latest phases of the Gregorian renaissance in Europe.

The event, *par excellence*, of the last few months has been the appearance of the Official Kyriale; hence I shall confine my notes this time to the reception it has met with, and to the discussions to which it has given rise. In general, one may say that the first instalment of the Vatican Edition is regarded as a great advance on any previous edition which has been recommended by authority for liturgical use, but a number of competent Gregorian writers express doubts as to its finality, and suggest that it will be destined to pave the way for the adoption of a more perfect version in the future.

An editorial article in the *Revue du Chant Grégorien* (Aug.–Oct. 1905), a review for which Dom Pothier does a great deal of work, and of which the editor is one of the Consultors of the

Gregorian Commission, gives a capital statistical summary of the the new *Kyriale*, under the heading *L'Ordinarium Missae de l'Edition Vaticane.*

The editor, Canon Grospellier, remarks that the official *Ordinarium* contains 18 complete Masses, but that, under the new rule, chants may be chosen from any Mass to complete another one, a rule unanimously approved by the Commission as in accordance with the usage of antiquity, when choice was left *ad dispositionem cantoris.* The Reverend Canon adds an interesting note, which I give in full (p. 16):—

As the Typical Edition gives no direction about singing the Benedictus after the Elevation, I am inclined to think that henceforth it may be sung, if time allows, immediately after the first part of the Sanctus. A resolution to this effect was unanimously accepted by the Pontifical Commission at its meeting at Appuldurcombe in 1904.

After quoting from a Review which has done such good work for the propagation and popularization of the old traditional Gregorian, and which is still a protagonist on behalf of the ancient melodies, let us turn, by way of contrast, to the *Musica Sacra* of Ratisbon, the able and interesting organ of Dr. F. X. Haberl, the most illustrious representative of the Gregorian School, whose work was represented in the famous official editions of Pustet.

In the *Musica Sacra* for September, Dr. Haberl remarks that—

Since by the latest decision of His Holiness Pius X, scientific discussions can be continued without any hurt to authority, even after the appearance of the Vatican Edition as typical, controversy amongst the archeological scholars is prospectively on the increase, and it is interesting to note the number of dissentients and to examine their views.

From G. Houdard's *Cantilène Romaine* he then quotes the following concluding phrases:—

Henceforward our opposition to the *desiderata* of the Sovereign Pontiff cannot be accused of any "want of respect." In following Solesmes in Church we shall make an act of submission. In remaining intractable anti-Pothierists out of Church we shall only exercise the rights implicitly accorded to us by Rome.

Further on, Dr. Haberl gives an interesting account of visits to the Emmaus monastery at Leitmeritz and to the monastery of Beuron, and finally to the Strasburg Congress, which was attended by many members of the Caecilienverein. He then refers to the attitude of the latter towards the new Gregorian development, and says :—

> Reverence for papal and episcopal authority had always been our principle, even from the time of the struggle under the cloak of science carried on in well-known quarters against the so-called "Medicaean" editions, which were approved by such solemn decrees of both Pius IX and Leo XIII. Since Pius X himself has recently, owing to the disunion in the Commission, given the go-by to science and left the path open, we on our side shall put no difficulties in the way of the Vatican Edition, because it represents authority.

For practical purposes, however, Dr. Haberl hopes that shorter forms of the melodies will be drawn up, or else that the Holy See will authorize the continued use of forms which have been widely sung during the last 35 years.

The "disunion in the Commission" is now a matter of public notoriety, and one cannot but hope that it may not interfere in any way with the realization of the wishes of the Holy Father to see the Chant which he has called the "Supreme Model" become a fresh means of securing a more general unification of the external forms of public worship. There is, unfortunately, little doubt that the somewhat personal turn which has been acquired by the controversy between the supporters of the majority and of the minority of the Commission, has prevented on the one hand calm and dispassionate criticism, and on the other any enthusiasm in the reception which the new Kyriale has met with. In the great majority of reviews the notices of the Official Edition have been little more than formal, or entirely perfunctory. To get any intelligent idea of what the Vatican first instalment really is, we must examine the statements and arguments of the controversialists.

First of all, however, certain statements of fact accepted as unchallenged by both the critics and the admirers of the work of the Solesmes Fathers require correction. Thus, in the article on

the "*Vatican Edition*" in the first number of CHURCH MUSIC, Father Norman Holly, one of the Consultors of the Commission, says:—

> The Abbot of Solesmes, the Right Reverend Paul Delatte, honored as he had been in 1901 by the Brief of Leo XIII, *Nos quidem*, had no difficulty in persuading the Holy Father to publish from the Vatican Press a typical edition of the liturgical chant, and to entrust the redaction of the text to the monks of that monastery. Accordingly, a second Motu Proprio was published by the Holy Father, dated April 25, 1904, appointing the Commission for the Vatican edition of Liturgical books, consisting, as to the musical part, of some twenty members and consultors, with Dom Pothier as president.

A similar origin is ascribed to the Commission in an article in *Le Correspondant* of Oct. 25, 1905, on *L'Edition Vaticane* by M. Ch-M. Widor. In the centenary congress in honor of St. Gregory at Rome, in April, 1904, he says, "the neo-Solesmians ended by making such a stir that they got the Secretary of State to appoint a commission on which they hoped to become the masters . . . and to secure a factitious majority."

These statements, though certainly made in good faith by the writers, are so far wide of the facts, that I am able to affirm on first-hand evidence of indisputable authority that the Solesmes monks and their Abbot had nothing whatever to do with the desire to promote a Pontifical Commission, on which, indeed, they had not at first a single representative, but that this idea had its origin in other quarters and was set on foot without consulting them. It is, however, well known that the majority of the Pontifical Commissioners, while they were still at liberty to meet and deliberate in consultation, were in favor of recommending the adoption of the work of their official editors, the Fathers of Solesmes.

This, indeed, was the state of affairs until the end of June, 1905, but it was not so at the beginning. When the Solesmes Fathers were first granted a representative on the Commission, their critics did not accuse them of "archaism" or of "archeology." On the other hand, they had to meet a charge of having disregarded the MSS. The changes they had made in the original Solesmes editions were said to be due to faithlessness to

tradition, and there were not a few of the members of the Commission who were impressed with this idea. It was to remove this misconception that Dom Cagin and Dom Mocquereau wrote their papers published in the *Rassegna Gregoriana* on *The Work of Solesmes*, and on *The School of Solesmes*. These essays have been published in an English translation by Messrs. Burns and Oates, in *Plainchant and Solesmes*, and readers of this translation cannot fail to remark how crushingly they refute the accusation of "unfaithfulness." The essay on *The History of a Neum*, shows specifically and typically how, in one of the changes which had been singled out for special criticism, the new version was unanimously justified by all the best authorities. It was only when the charge of neglecting the MSS had utterly broken down that the more recent one of "archaism" was pushed to the front so energetically, and it is now upon this point that the whole of the controversy revolves.

There is a passage, translated in *Plainchant and Solesmes*,[1] and quoted triumphantly by M. Ch.-M. Widor in *Le Correspondant* of July 10, 1904, in an article on *La Révision du Plainchant*, to show that Dom Mocquereau was right in saying "how imprudent and premature it would be to offer our editions as definitely final. In fifty years' time, perhaps, we may hope to obtain such a result, but not to-day." This passage alone should have been enough to convince M. Widor that the impulse towards the promulgation of an Official Vatican Edition did not emanate from Solesmes. But in the article of July, 1904, M. Widor's opposition to the Solesmes version being taken as a basis for the future edition does not come from any love of the early MSS. On the contrary, he says: "It is on the MSS. themselves and on the interpretation that is put upon them that our criticism falls." He has fundamental objections to the same Gregorian "vocalises" being used for the *Requiem aeternam* and for the *Uxor tua sicut vitis*. Nor is he any better pleased with the portions which are directly due to the skill of Dom Pothier, "pseudo-Gregorian pieces of a very mediocre type" as he calls them. His chief objection to the new Commission seems to be that eminent modern composers, like himself, have not been put upon it. Hence,

[1] See p. 35. Dom Mocquereau is not responsible for the note.

one is astonished to find him welcoming in October, 1905, an Official Kyriale which is about to appear under the sole editorship of the famous Gregorian pioneer, whose work he had so sweepingly condemned only a year before.

I have given prominence to M. Widor's criticisms, not only on account of the eminence of this well-known Paris organist and composer, but because they illustrate the difficulty of putting the case of the critics of the MSS. fairly before the public. They seem to blow both hot and cold. One day they claim to condemn the old Solesmes editions because the latter include pieces which are "pseudo-Gregorian," the next they approve an official editor for retaining the very defects they had previously been objecting to.

Perhaps, however, it will be maintained that the real objection to the oldest chants is on the ground of "archaism." This seems to be the line adopted by Dom Janssens of St. Anselm's, at Rome. He has written several times in the *Giornale d'Italia* and in the *Giornale di Roma*, and maintains that on the ground of taste it was necessary to retouch the old chants in many cases to bring them into line with modern requirements. He has also upheld the selection of Dom Pothier as the one fitted beyond all others to do this with skill and discretion. The objections made by Signor Bas and others to this line of argument are that it reduces the question to a mere matter of competing personalities, and inevitably prevents a final solution of the problem, on objective and impersonal grounds, ever being attained. It also assumes two disputed propositions as proved: (1) that there is any such thing as "archaism" in the oldest, purest melodies; (2) that Dom Pothier is better qualified than any one else to remedy it.

That there is any such thing as musical "archaism" in the earliest recorded traditional Gregorian melodies is emphatically denied, and (to the entire satisfaction of those who are best entitled to be regarded as competent specialists in Plainchant) convincingly disproved. Thus Dom Mocquereau in his *Evolution in Taste and Tradition* (see *Plainchant and Solesmes*, p. 51 ff.), and Dom Paul Cagin in an article entitled *Archaïsme et Progrès*

(see *Rassegna Gregoriana*, July–August, 1905) both maintain that the earliest MSS. preserve the versions of the golden age of Plainchant, and that the form in which they have come down to us is as final and as perfect from an esthetic point of view as a work of Cicero, or as a masterpiece by one of the old masters. To attempt to touch them up would therefore be an act of Vandalism. To this argument Dom Janssens answers that Gregory the Great adapted and retouched the chants which he collected, and therefore it is quite legitimate for Dom Pothier or any other equally competent authority to do so to-day. The case of Cicero is, in Dom Janssens' opinion, on this account irrelevant.

Dom Janssens overlooks the fact that what we know of Gregory the Great's action is purely traditional and therefore cannot be relied on as a precedent. Next, supposing that Gregory actually did modify the chants which he collected, he was a man of genius and inspiration, he lived during the golden age of Plainchant before the uprising of discant, polyphony and modern music generally, his authority was undisputed, and he was called "the Great;" and not even M. Widor would presume to call anything he had composed or arranged "pseudo-Gregorian." All these advantages can be claimed for no one living to-day, not even for Dom Pothier. That the latter, in spite of his acknowledged skill and his distinguished services as a pioneer, cannot please all tastes is evident, not merely from what has been already quoted from M. Widor, but from the confession to which Dom Janssens himself was driven in the columns of the *Kölnische Volkszeitung* not long ago, that a performance given under the auspices of St. Anselm's which came in for some rather ruthless criticism on the ground of its being out of touch with modern taste, was not "archaic" in the sense of being traditional, but was largely indebted to the original composition of Dom Pothier adapted to some words of his own. (See *Kölnische Volkszeitung*, No. 483, for the criticism, and No. 521 of the same paper for Dom Janssens' reply.)

After the MSS. there is no question of greater importance than that of Rhythm. It is even more disputed than that of the true criterion of "good taste" in Gregorian music. On the latter

point, though there may be a sort of dying struggle on the part of those who oppose taste to tradition, yet nearly all the authority is for identifying the two, so that even the advocates of "taste" have to put forth their work under the cloak of its being the outcome of the labors of the severest traditionalists. But with regard to Rhythm, the arguments have been much less thoroughly tested and thrashed out. Hence an open mind and much charity are essential ingredients for the successful debater. Much depends upon the final issue.

This view has the support of the famous German rhythmical expert, Professor Riemann. In a pamphlet on Dom Raphael Molitor's *Die Nach-Tridentinische Choralreform*, he writes:—

> The problem of the restoration of Gregorian Chant is far from being cleared up with the recovery of the original versions of the melodies, and a new papal brief will be needed to decide between the rhythmical views of Houdard, Deschevrens, Mocquereau and the rest. In what sense this decision will be made cannot now be seen. On this decision, however, will depend whether the new restoration is to be an untenable half-and-half piece of work or not.

Further on, the learned professor describes his own position as being midway between that of Deschevrens and the Benedictine Prior. While Dom Mocquereau would agree that upon a right decision of the rhythmical problem the future of the Chant depends, he would probably deprecate any hasty authoritative decree being promulgated without a more thorough sifting of the various views put forward than is at present possible. If the final text requires fifty years for its preparation, perhaps the final rhythmical notation may require a good deal of experimentation also.

In the mean time readers may be referred to the instalments of Dom Mocquereau's Course now running in CHURCH MUSIC, which represents more practical experimentation than is within the reach of most students of Plainchant, for it is given to few skilled musicians to have at their disposal so many trained singers practising daily the liturgical Chant the whole year round. And at the same time they could not do better than follow Professor Riemann's interesting historical studies on the origin of Gregorian Rhythm in his *Handbuch der Musikgeschichte*, Part II

of the First Volume, of which the Professor says that it may be regarded as a continuation of Dom Mocquereau's study on the topic accent. His contention is that definite rhythmical formulæ, both for chants adapted to a prose text as well as such as were set to metrical texts, were developed from textual accentuation of familiar verse-rhythms. He disagrees, however, with the Solesmes school in giving a rough average value to all Gregorian notes. In the *Handbuch* we meet with the same divergence in the use of terminology as baffles the would-be student of Plainsong in almost all directions. We hope to have more to say about this, on which we have a perfectly open mind, on another occasion.

The Chorister.[1]

High through the arches of the vaulted nave,
A youthful voice was borne upon the air,
In tender cadences of chanted prayer
Whose sweetness made one's very soul a slave
To blissful rapture, and a foretaste gave
Of heavenly mansions, with a temple where
Angelic choristers, in raiment fair,
Sing holy songs with joyful notes, yet grave,
To God's dear love. If only one, sweet voice,
A surpliced boy's, here in an earthly shrine,
Can call the tears upwelling to our eyes
For very joy, how shall our souls rejoice,
When they may listen to the chants divine
Of angel voices filling Paradise?

Theodore A. Metcalf.

Washington, D. C.

Would it be amiss to add to the poetry a bit of prose?

> Look here upon this picture, and on this,
> The counterfeit presentment of two brothers.

What one correspondent enjoys, another still hungers for—the former, appropriately, in poetry, and the latter (with equal appropriateness) in prose:—

[1] Reminiscence of a Vesper hymn at St. Paul's Church, Washington, D. C., Jan. 21, 1906.

Can you tell a poor, ardent Gregorianist who suffers from the music at St. ——'s, if there is any parish in which there is a surpliced male choir in the chancel (or its equivalent in our American Catholic churches) and where the provisions of the *Motu proprio* are carried out, or must I go to the Paulist church in New York to avoid what I have to go through as to music at St. ——'s, or else content myself with Low Masses?

The correspondent is a layman—and he is not alone in his complaint. Those who are opposed to the changes commanded by the Sovereign Pontiff are apt to base their inaction on their great solicitude for "the laity," who, of course, could not tolerate the proposed changes. What is the fact?

At Holy Trinity Church, Washington.

In a sermon preached at the 11 o'clock Mass on Sunday, 4 February, the Rev. Norman Holly spoke on Church Music Reform. From the (New York) *Catholic News* we extract as follows:—

Dr. Holly left no doubt in the minds of his hearers that the order of the Pope must not be trifled with, saying that it was a law rather than a mere order. The requirements of the "Motu proprio," he said, were chiefly the resumption of the Gregorian chant, the formation of liturgical choirs and congregational singing, that is, active participation by the people in the solemn services of the Church.

In all of this, however, the benign heart of Pius X is full of consideration for our weakness, said Dr. Holly. He does not require the impossible; he wishes this reform carried out *quam primum*, as soon as possible. Provided we do the best we can and ever strive to do better yet, we shall satisfy the Holy Father. "He who loveth his brother hath fulfilled the law." For those who show themselves proud and contemptuous, he has condign punishment in reserve.

Publications Reviewed.

Gregorian Music Charts, Nos. I, II, III. *Boston: Cath. Mus. Pub. Co., 1906.* (*Price, $1.50, $1.00, $1.00, respectively.*)

The Catholic Music Publishing Company, of Boston, Mass., has issued for the use of seminaries, convents, academies and schools a series of *Gregorian Music Charts*, prepared by James M. McLaughlin, A. M., Supervisor of Music in the Boston Public Schools. Number I is a diagram of the eight Gregorian Modes. This "Plainchant Modulator" printed in three colors shows the Finals in red and the Dominants in green. The chart is ruled in ten columns, of which the first contains the numerals indicating the eight modes; the second gives the modern normal scale as far as its tone-material is used in the construction of the eight Gregorian modes; and the remaining eight columns give the Authentic and Plagal modes (each comprising eight sounds) constructed out of the tone-material as found in the modern normal scale. Each of these columns contains the numerals, Roman and Arabic, and the Syllabic names of the notes with the indication of the position of the flatted B's position. Chart No. II is the scale drill chart of the eight modes in Gregorian notation; while No. III is a similar chart in modern notation.

The Rev. Norman Holly considers these charts "well devised. . . . They will be welcomed by all teachers as a potent help in the work of drilling young singers in Plainsong."

The charts are 34 x 46 inches in size, are furnished with roller facilities, and are printed in bold type for the easy use of a large class. P. T.

H. Tappert. Eucharistic Hymns for two or three equal voices, with Organ Accompaniment.—*St. Francis, Wis.: John Singenberger.*

Female choirs, young ladies' academies and also "boy choirs" —particularly as far as the two-voiced numbers are concerned—

have here a set of compositions that have grown on the soil of sound ecclesiastical tradition and that technically show up a faultless leading of parts.

The most spirited and most pregnant piece is probably No. 5; and what appeals to me as singularly well done is the *bella premunt*, twice introduced with expressive modulation, and then brought to an effective climax at the last *da robur*. In No. 8, at *defectui*, the freely entering dissonance on the second syllable sounds indeed musically well enough, but after all appears to me to fit less well to the whole and to have in this connection a slight worldly tinge. In No. 9 there is a similar passage in the organ accompaniment.

The collection contains 12 Latin chants; 7 are for 2 voices, 4 for 3 voices, and one may be sung by 3 or 4 voices. There is no mention of the *opus* number. This, of course, does not change the value of a composition; but, for the sake of bibliography and to facilitate ordering, it is advisable for composers to number their works. L. B.

Louis Niedermeyer and Joseph D'Ortigue. Gregorian Accompaniment. A theoretical and practical treatise upon the accompaniment of plainsong. Revised and translated into English by Wallace Goodrich.—*London and New York: Novello, Ewer & Co.* (*Price, $1.50.*)

Nearly half a century has elapsed since this treatise was written. What justifies its translation after so long a period—I agree with the translator—is its simplicity and clearness of expression as well as its faithfulness to the principles of ecclesiastical music. Not fewer than three authors have worked together at this book: L. Niedermeyer, J. d'Ortigue and E. Gigont; to these still a fourth may be counted: the translator, W. Goodrich, who has enriched the work with some remarks, intended chiefly for Anglican church choirs. Thus one might surely expect something excellent.

After d'Ortigue's Preface, there is an Introduction of 18 pages, in which the Foundation and Constitution of the ecclesiastical system, the various ecclesiastical modes, etc., are clearly set forth; then follows the real Treatise on Gregorian Accompaniment. What may be considered the nucleus of Niedermeyer's system is

the principle that in each mode the tones of the ecclesiastical scale must be exclusively employed. Another, but less important rule, is the assigning to the chords of the "final" and of the "dominant" in each mode functions analogous to those exercised by these essential notes in the melody; in other words, the triads of the final and of the dominant should be frequently used. The observance of these two main rules is surely quite in keeping with the choral system and apt not only to preserve the character of the various ecclesiastical modes, but also to make the hearer more conscious of it. We do not wish to examine whether we can justify the sparing and skilful use of derivative tones—as sanctioned by Witt, Piel, and other masters of church music—especially in final cadences, and for the sake of variety in longer pieces or in the case of the frequent recurrence of the same melodic turn.

One thing I should not like to sacrifice to the strict carrying out of the first rule, namely, the traditional Phrygian cadence: D minor—E major, for the notes F–E in the melody.

The author forbids the G sharp in the chord of E major, because that sharp is not in the ecclesiastical scale, and because through it the church-mode would become a piece in our modern key of A minor, ending upon the dominant. But that major triad of E need by no means to be looked upon in this light, notwithstanding the opinion of Jean Jacques Rousseau, the sophist of the *Contrat social*, whom the author quotes in support of his contention, but whom his operetta *Le devin du village* scarcely places among the technically-trained musicians and the authorities in musical theory. The Phrygian cadence has so little of a worldly character that even where it is used in secular music, it always makes a solemn and even religious impression. With Dr. Hugo Riemann, the famous musical theorist, we can maintain that its use as a final cadence is not against the spirit of the church-mode. We may be allowed to insert here a remark in favor of variety in harmonization. The author asserts (p. 30) that in the melodic turn F, E, E, "it is inconceivable that the F should be accompanied by its own triad" on account of the unavoidable parallel octaves between the melody and the bass. But one need only accompany the first E, immediately following the F, with the chord of A minor, and then only at the second E, let the tonic chord of E minor set in—and the author's difficulty is removed.

After having explained a characteristic accompaniment of the eight church-modes in an interesting and lucid manner, the author gives directions how to transpose these modes. The method is correct but circuitous. It would be simpler to say: Transpose the old modes in regard to their signature, as if they were modern keys. (For the church-modes, *as to to their signature*, are all in C major.)

If you transpose a Gregorian piece one second higher, give it the signature of that modern major key which is one second higher than C, i. e., the signature of D major (two ♯). If you transpose one fourth higher or one minor third lower, the signature will be one flat or three sharps, viz., that of F major and A major respectively, these keys being respectively one fourth higher and one minor third lower than C major. Conversely, in the case of a correctly-transposed Gregorian piece, one can at once conclude from the signature how many steps it was transposed. If, for instance, I see (two ♯) at the clef, I know immediately that it was transposed one degree higher. And if, moreover, the transposed final note is E, I know also that the piece belongs to the first or to the second mode, i. e., to the Dorian or to the Hypodorian mode. I have dwelt rather long on this point, because it is always a source of difficulties to musicians who are not well versed in the church-modes.

Despite the good qualities of the book, it might nevertheless have been better to work it over rather than simply translate it. The French original is surely too diffuse for a didactic work, too oratorically polemic in form, and marred by useless repetitions both in the text and in the musical illustrations. Thus, for instance—to confine our attention only to the latter—the same melody of the *Kyrie*, each time with the same harmonization, occurs three times on page 32; nay more, since the *Christe* and the last *Kyrie* differ only in one or the other note, or by a slight addition, we have in fact the same six times. Why, furthermore, print the formulæ of the *Te Deum* on pages 78 and 79, if right after, from page 83 to page 87, the whole *Te Deum* appears with exactly the same harmonization?

In a revision of the book, the repetitions referred to might have been supplied by directions for accompanying plainchant fluently and in a manner corresponding to the melodic-groupings and to the phrase-incisions; it might have been shown how, in

the case of figures that comprise many notes and in scale-passages, a part of the notes must be treated as passing and changing notes; how one and the same prolonged chord must be used for these, unless one wishes to encumber the delivery of plainchant and, with quicker *tempo*, to make it impossible for the organist to follow, since he is otherwise obliged to play a special chord for each note of the melody. The method of accompaniment that we advocate is more necessary than ever just now when the traditional Gregorian plainchant, so rich in neums, is about to be introduced.

A treatise on Gregorian accompaniment that can claim to be complete has yet to be written in English. It will, however, be good to defer its construction until the ferment in the Gregorian question shall have cleared off. Thus, for example—to call attention to but one point—it is important for the teaching of plainsong-accompaniment to wait and see whether church musicians will really adhere to the opinion of the Solesmes school which holds that all the notes in plainsong must be of equal duration. This view clashes with the hitherto prevalent ideas of rhythm, as well as with the musical usage of all nations; it is besides more than probably foreign to the most ancient plainchant, as appears from the neum-codices and the old writers before the decline of rhythm in the latter part of the Middle Ages. In the long run, such a delivery of plainchant will hardly be able to hold its own in our day. This observation will, I trust, not be taken ill by the Fathers of Solesmes, who are my fellow contributors to this quarterly, when they consider that freedom of utterance is necessary in matters of scientific art criticism.

L. B.

George C. Martin. The Art of Training Choir Boys.—*London and New York: Novello, Ewer & Co.* (*Price, $1.20.*)

Directors of "boy choirs" must here thank the pen of the organist and master of choristers in St. Paul's Cathedral, London, for a work that betrays long experience and that will do them good service in their arduous and often thankless labors.

In a manner that testifies to great love for the matter in hand the first part of the book treats themes like these: The Choir-

master, Forming a Choir, Choice of Voices, Arrangement of Voices, Quality of Voices, The Breaking of the Boy's Voice, Method, Tact and Discipline, etc. A great number of very practical hints are here given, and if the choirmaster heeds them, he will be spared many disappointments and will also render his efforts more efficacious.

The rudiments of music properly so-called are presented neither in the text nor in the musical part of the work; it is supposed that other books, some of which are suggested, be used for this purpose.

The greater part of the volume is taken up by good exercises for the training of the voice, and for acquiring skill in striking intervals. If all these are faithfully gone through, they will raise the chorister to quite a high level of perfection. To relieve the dryness of the more mechanical exercises in a manner more pleasing and useful, there are interspersed a number of arias by Purcell, Händel and Mendelssohn, in which what has been mechanically learned finds expressive application. L. B.

The Choral Service Book containing the authentic Plain Song Intonations and Responses for the order of Morning Service, the orders of Matins and Vespers, the Litany and the Suffrages of the Common Service for the use of Evangelical Lutheran congregations with accompanying harmonies for the organ. Edited by Harry G. Archer, organist First Church, Pittsburgh, Pa., and the Rev. Luther D. Reed, pastor, Emmanuel Church, Allegheny, Pa.—*General Council Publication Board. Second Edition, 1901, 438 pp.*

Season Vespers containing the full text of the Vesper Service with accompanying harmonies for organ, edited by Harry G. Archer and the Rev. Luther D. Reed, Editors of "The Choral Service Book," "The Psalter and Canticles pointed for Chanting," etc. *Philadelphia: General Council Publication Board. 1905, 134 pp.*

These books are of unique character and remotely of interest to us because they represent the enthusiastic tribute to the worthiness and beauty of the Chant on the part of gentlemen who,

though non-Catholics, nevertheless evidently are learned in the history, literature, and practice of traditional Catholic musical art. They are the result of an attempt to adapt the Chant to the vernacular worship of English-speaking Lutherans. While the Catholic apologist for the Chant can hardly refrain from satisfaction at such a testimony to its excellence from the view-point of Protestants who apparently are capable of rare discrimination in matters musical, it cannot be without a severe sense of shock that he thus beholds the Chant stripped of its mellifluous Latin text and adapted to the measure of an unwieldy English form of service. The absolute impossibility of euphony in such an attempted English adaptation of the Chant as is here presented has been demonstrated in England since the days of Cranmer, who, through Merbecke, played fast and loose with the Catholic Chant for the use of the Protestant Church of England. The well-known English adaptations of Doran and Nottingham, of Helmore, Redhead, and Arthur Henry Brown, and the works of like sort by such American Episcopalians as Dr. Messiter, Dr. Hutchins, and the compilers of the McDowell-Batterson Psalter are all weak attempts to do something which manifestly it is impossible to do. Although Martin Luther is said to have been more gifted in music than was Cranmer, he was not more successful in adapting the Chant to the purposes of Protestant worship than was his English fellow in musical adaptation. Luther's claim to musical distinction lies simply and solely in his interest and participation in the development of the German Choral.

It would seem strange that the writers of the really admirable Preface to "Choral Service and Psalter" fail to observe the condemnatory force of their premise therein thus laid down: "The Liturgy and its music together form a unit and . . . to divide them is often to render them both unintelligible. The Liturgy must be studied in the light of its Music, and the Music in the light of the Liturgy."

The underlying principle of the volumes is clearly, therefore, a mistaken one. It fails to apprehend the fact that the Gregorian Chant is inseparably bound up with the Sacrifice of the Mass and the Divine office of the Catholic Church. Its existence depends upon the inspiration which it derives from these sources.

G. H. WELLS.

Washington, D. C.

Publications Received.

The various editions of the Kyriale received (also the very able review of the Vatican Kyriale by the Rev. Henry Bewerunge, which has been issued as a reprint from the January number of the *Irish Ecclesiastical Record*) are noticed in the article on The Official Kyriale in this number. Spatial limits oblige us to hold over for later publication a number of reviews and of titles of publications we have received.

Auer, Joseph. Opus 16. Missa solemnis in honorem Sancti Joseph. Fuer Vierstimmigen Maennerchor. Regensburg: A. Coppenrath; New York: J. Fischer and Bro. Price, Partitur M. 1.20 no.; 4 Singstimmen à M. .20 no.

Bottazzo, Aloisius. Opus 130. Missa in honorem Sanctæ Heleonoræ Imperatricis (ad unam vocem comitante organo vel harmonio). Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.40 no. Stimmen à M. .20 no.

De Kerle, Jacobo. Missa "Ut Re Mi Fa Sol La" (for four voices). (Arranged for Modern Choirs by Maphoeus Zanon). Duesseldorf: L. Schwann. Price, Score 3 M.; Voice Parts, 35 pfg.

Engel, V. Opus 25. Missa in hon. Sanctæ Familiæ (ad quatuor voces aequales viriles). Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.50 no. Stimmen à M. .25 no.

Griesbacher, P. Opus 88. Missa in hon. S. Ambrosii II vocibus æqualibus seu inaequalibus concinenda comitante Organo. Regensburg: A. Coppenrath. New York: J. Fischer & Bro.

Haller, Michael. Opus 89. Cantus Eucharistici ad III vel IV voces aequales: Eucharistische Gesaenge fuer drei- oder vierstimmigen Frauen—oder Mænnerchor. Contents:

1. Adoremus Te Christe (Orlandus Lassus).
2. Adoremus Te Christe (Orlandus Lassus).
3. O salutaris hostia (Pasquale Pisari).
4. O salutaris hostia (M. Haller).
5. Ecce Panis Angelorum (M. Haller).
6. Sacris Solemniis (M. Haller).
7. O sacrum convivium (M. Haller).
8. Bone Pastor (M. Haller).
9. Jesu dulcis amor meus (M. Haller).
10. Pange Lingua (M. Haller).
11. Tantum Ergo (M. Haller).
12. Pange Lingua (M. Haller).

Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.20 no. 4 Stimmen à M. .25 no.

Hamma, Fr. Op. 6. Missa Maria Clara (Cantus, Altus, Tenor, Bassus). Regensburg: Martin Cohen. Price, Stimmen a 30 pfg. Partitur M. 1.

Hamma, Franciscus. Opus 10. Missa Theresia (ad quatuor voces inaequales: Canto, Alto, Tenore, Basso. Regensburg: Martin Cohen. Price: Partitur M. 1.00. Stimmen à M. 30.

Hamma, Fr. Opus 23. Adoremus. 100 Cantica Sacra ad Tres Voces Aequales (C. I, II et A. vel T. I, II, et B.). Regensburg: Martin Cohen. Price: Mk. I, 80 pfg. geb.

Hamma, Fr. Opus 24. Aula Cantorum (80 cantica sacra ad quatuor voces aequales (Ten. I, II, Bass I, II). Regensburg: Martin Cohen. Price, Part. geb. Mk. 2.

Hamma, Fr. Op. 25. Sursum Corda (80 cantica sacra, ad quatuor voces inaequales (Cantus, Altus, Tenore, Bassus). Regensburg: Martin Cohen. Price, Partitur geb, Mk. 2; Stimmen à 80 pfg.

Hoffmann, Ludovico. Litaniæ Lauretanæ (pro Canto et Alto Organo comitante). Regensburg: Martin Cohen. Price: Partitur 60 pfg; Stimmen à 20 pfg.

Hönig, Heinrich. Opus 50. 42 Orgelstücke. Regensburg: Martin Cohen. Price, 1 Mark.

Hönig, Heinrich. Opus 60. Zweite Leichte lateinische Messe (ohne Credo) fuer Sopran, Alt, Tenor und Bass. Regensburg: Martin Cohen. Price: Partitur 1 M. Stimmen à 20 pfg.

Hönig, Heinrich. Op. 67. Missa Sancta Elisabeth (fuer Sopran, Alt, Tenor, und Bass). Regensburg: Martin Cohen. Price: Partitur M. 1.00. Stimmen à M. .20.

KOHLER, ALOIS. Opus 17. Missa Septima fuer zwei gleiche Stimmen. Sopran und Alt oder Tenor und Bass und Orgel. Regensburg: A. Coppenrath. New York: J. Fischer & Bro. Price, Partitur M. 2.00 no. Stimmen à M. 25 no.

MANZETTI, L. Organ Comitans ad Missam pro Defunctis. Juxta gregorianorum codicum fidem redactam. Cincinnati: Rev. L. Manzetti. Price, $0.50.

MARXER, PAUL TH. Kurze und leichte Messe zu Ehren der allerseligsten Jungfrau Maria (für Sopran, Alt, und Bass, Tenor ad lib.). Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.00 no. 4 Singstimmen à M. .20 no.

MARXER, PAUL TH. Opus 2. Requiem, fuer Sopran, Alt, Tenor, und Bass. Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.20 no. 4 Stimmen à M. .20 no.

MITTERER, I. Opus 123. Missa in honorem Sancti Gregorii Magni (ad duas voces viriles, Tenorem et Bassum, concinente Organo). Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 2.00 no. Stimmen à M. 20 no.

MITTERER, I. Opus 127. Cantus Eucharistici (gesang zum Allerheiligsten Sakramente für 2–4 Männerstimmen mit und ohne Orgelbegleitung). Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price, Partitur M. 1.60 no.; Stimmen à M. .25 no.

MITTERER, I. Opus 136. Hymnus SS. Ambrosii et Augustini "Te Deum Laudamus" (ad chorum 4 vocum virilium alternatim, cum cantu chorali). Regensburg: A. Coppenrath. New York: J. Fischer & Bro. Price: Partitur M. 1.40 no. Stimmen à M. .25 no.

MITTERER, I. Opus 137. Festoffertorien, Heft V: enthaltend für den. 1. Sonntag nach Erscheinung und für die Feste Namen-Jesu, hl. Familie, Petri Stuhlfeier, Pfingstdienstag und Aloysius. Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 2.00 no. Stimmen à M. .25 no.

MITTERER, I. Opus 137, No. 4. Tu es Petrus. Festmotette für Männerstimmen und Orgel. Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. .60 no. Stimmen à M. .10 no.

MITTERER, I. Opus 138. Zehn Marienlieder für vierstimmigen Männerchor mit und ohne Orgelbegleitung. Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 2.20 no. Stimmen à M. .30 no.

MODLMAYR, JOSEPH. Opus 5. Sehr leicht ausfürbare Gesänge zum Lobpreise des hochheiligsten Altarssakramentes für vierstimmen Männerchor. Contents:

1. O salutaris hostia.
2. Adoro Te.
3. Pange Lingua (Zur Fronleichamsprozession).
4a. Sacris solemniis (Am. 1 Altare).
4b. Sacris solemniis (Am. 1 Altare).
5. Verbum supernum (Beim 2. Altare).
6. Salutis humanæ sator (Beim 3 Altare).
7. Aeterne Rex altissime (Beim 4 Altare).
8. Pange Lingua (Nach der Choralmelodie).
9. Pange Lingua.
10. Pange Lingua.
11. Deinem Heiland, deinem Lehrer (Lauda Sion).
12. Jesu Herz, gedenke mein.
13. Vexilla Regis prodeunt (Zur Prozession am Charfreitage).

Regensburg: A. Coppenrath; New York: J. Fischer & Bro. Price: Partitur M. 1.40 no. 4 Singstimmen à M. .30 no.

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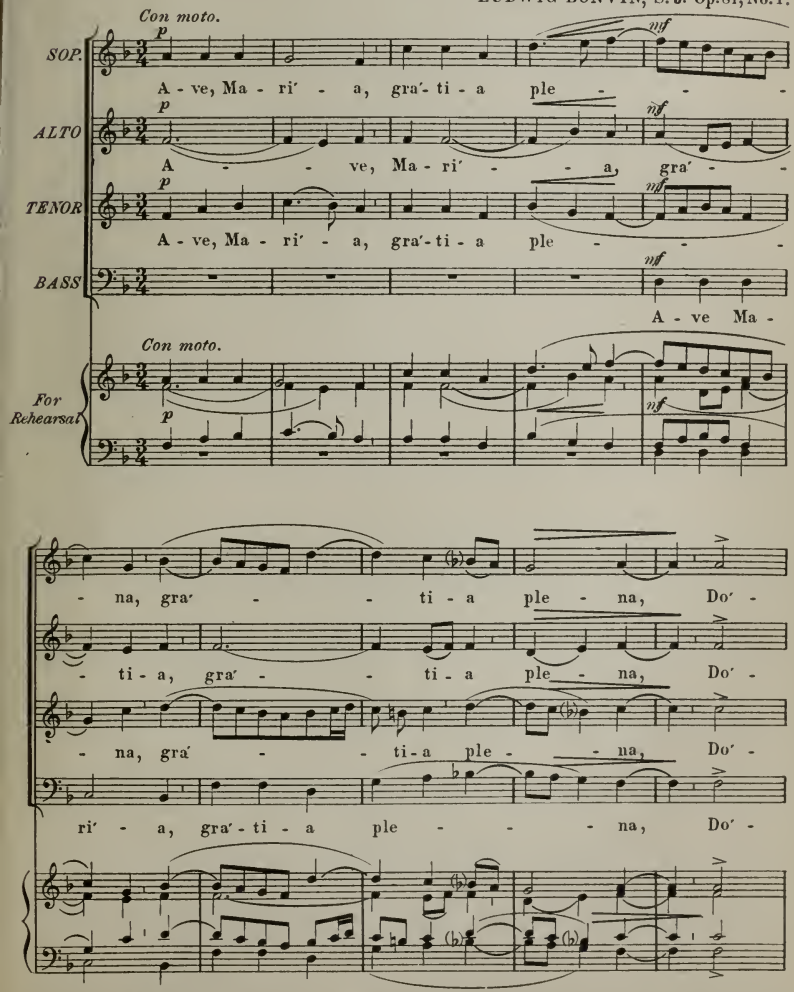
For Soprano Alto Tenor & Bass.

1. AVE MARIA.

Offertorium in festo (I) Immaculatae Conceptionis B.V.M. (II) Annuntiationis B. M. V. - Nominis Mariae. - In Missa Votiva de S. Maria. - In Dominica IV Adventus.

LUDWIG BONVIN, S. J. Op. 81, No. 1.


Con moto.
SOP.
A - ve, Ma - ri' - a, gra'- ti - a ple - - -
ALTO
A - - - ve, Ma - ri' - - - a, gra' - -
TENOR
A - ve, Ma - ri' - a, gra'- ti - a ple - - -
BASS
A - ve Ma -
Con moto.
For Rehearsal
- na, gra' - - - ti - a ple - na, Do' -
- ti - a, gra' - - - ti - a ple - na, Do' -
- na, gra' - - - ti - a ple - - na, Do' -
ri' - a, gra'- ti - a ple - - - na, Do' -

The principal themes of these two offertories are taken from well-known hymns in honor of the Bl. Virgin.

Supplement, CHURCH MUSIC, Vol. 1. No. 2. March, 1906.

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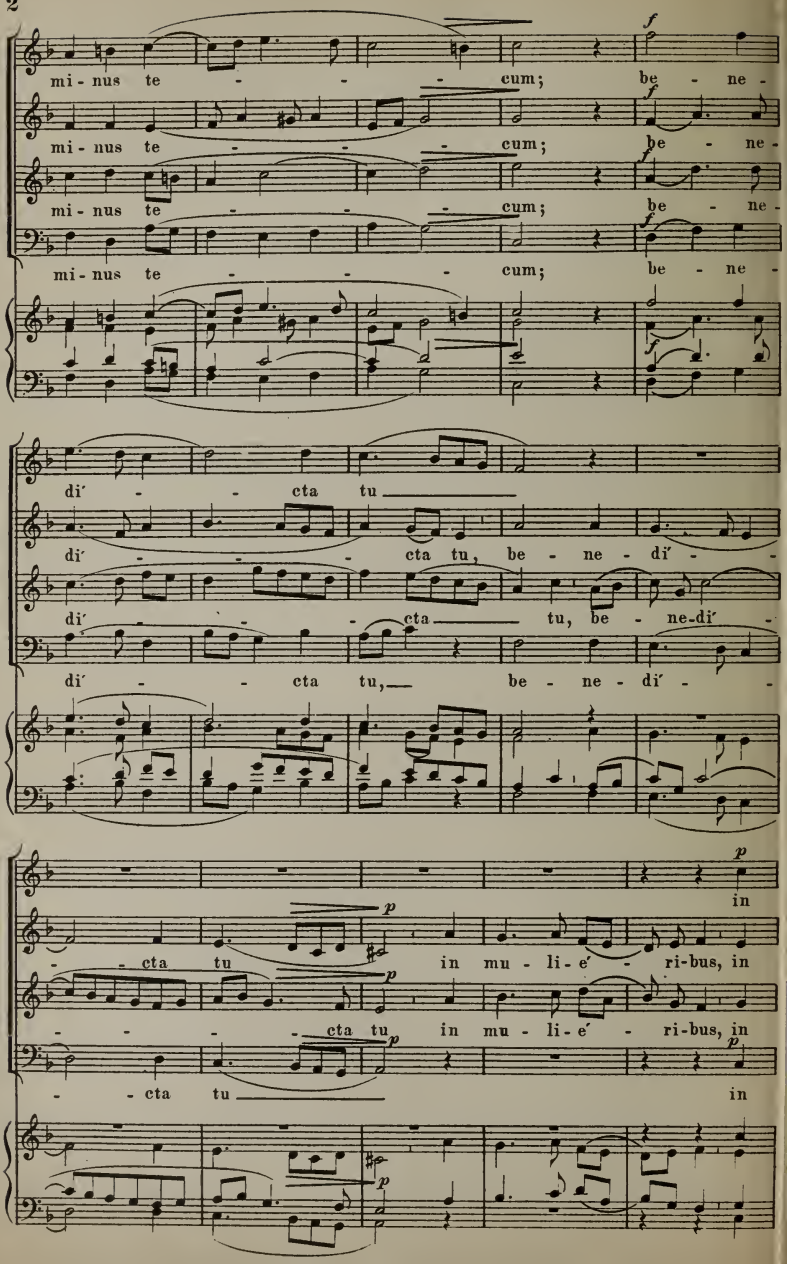
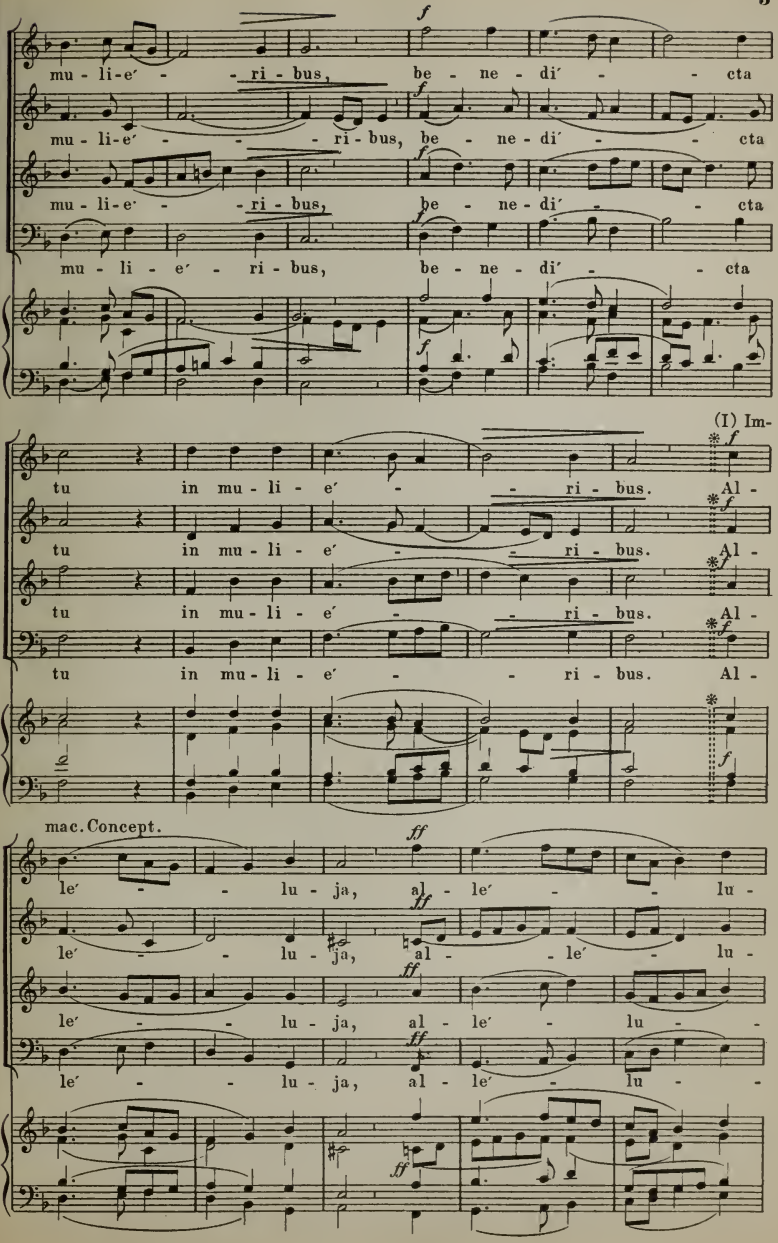
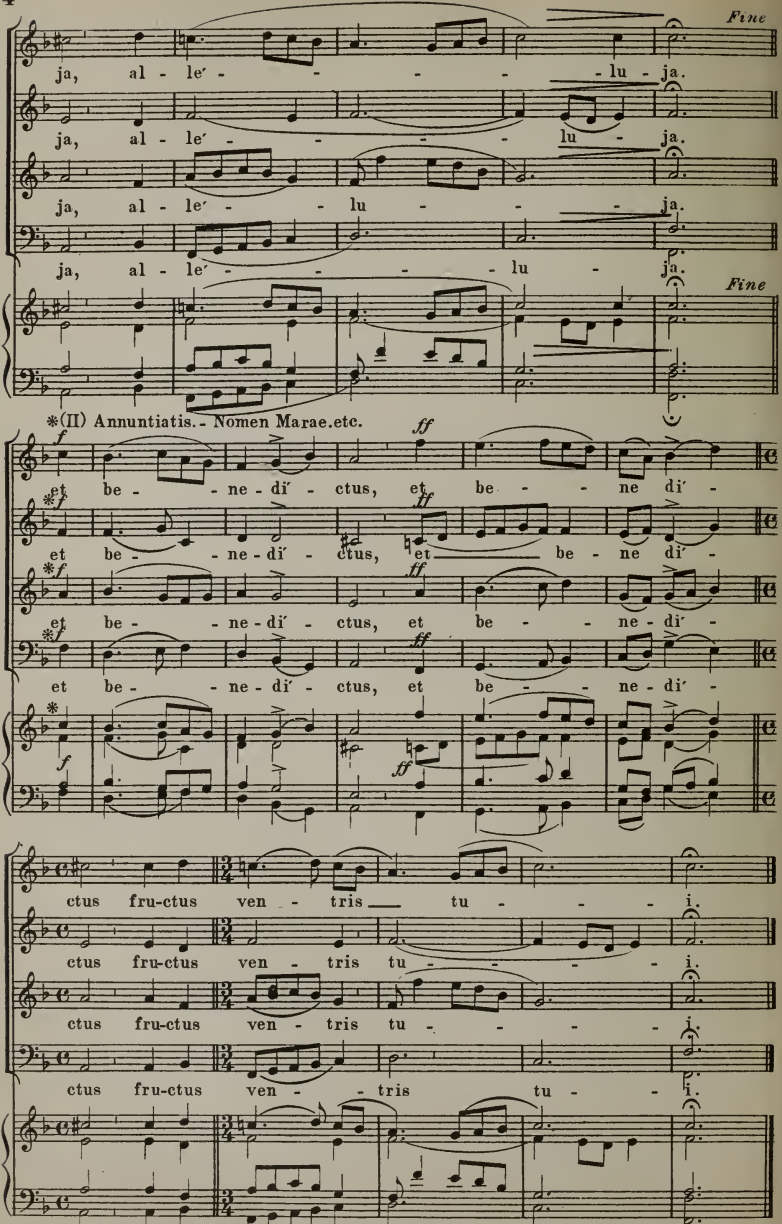

mi - nus te - - - cum; be - ne -
mi - nus te - - - cum; be - ne -
mi - nus te - - - cum; be - ne -
mi - nus te - - - cum; be - ne -
di' - - cta tu
di' - - - cta tu, be - ne - di' -
di' - - - cta tu, be - ne-di' -
di' - - cta tu, be - ne - di' -
in
- - cta tu in mu - li - e' - ri-bus, in
- - - - cta tu in mu - li - e' - ri-bus, in
- - cta tu in


mu - li-e' - - ri - bus, be - ne - di' - - cta
mu - li-e' - - - ri - bus, be - ne - di' - - cta
mu - li-e' - - ri - bus, be - ne - di' - - cta
mu - li - e' - ri - bus, be - ne - di' - - cta
(I) Im-
tu in mu - li - e' - - ri - bus. Al -
tu in mu - li - e' - - ri - bus. Al -
tu in mu - li - e' - - ri - bus. Al -
tu in mu - li - e' - - ri - bus. Al -
mac. Concept.
le' - - lu - ja, al - le' - - lu -
le' - - lu - ja, al - - le' - lu -
le' - - lu - ja, al - le' - lu - -
le' - - lu - ja, al - le' - lu - -

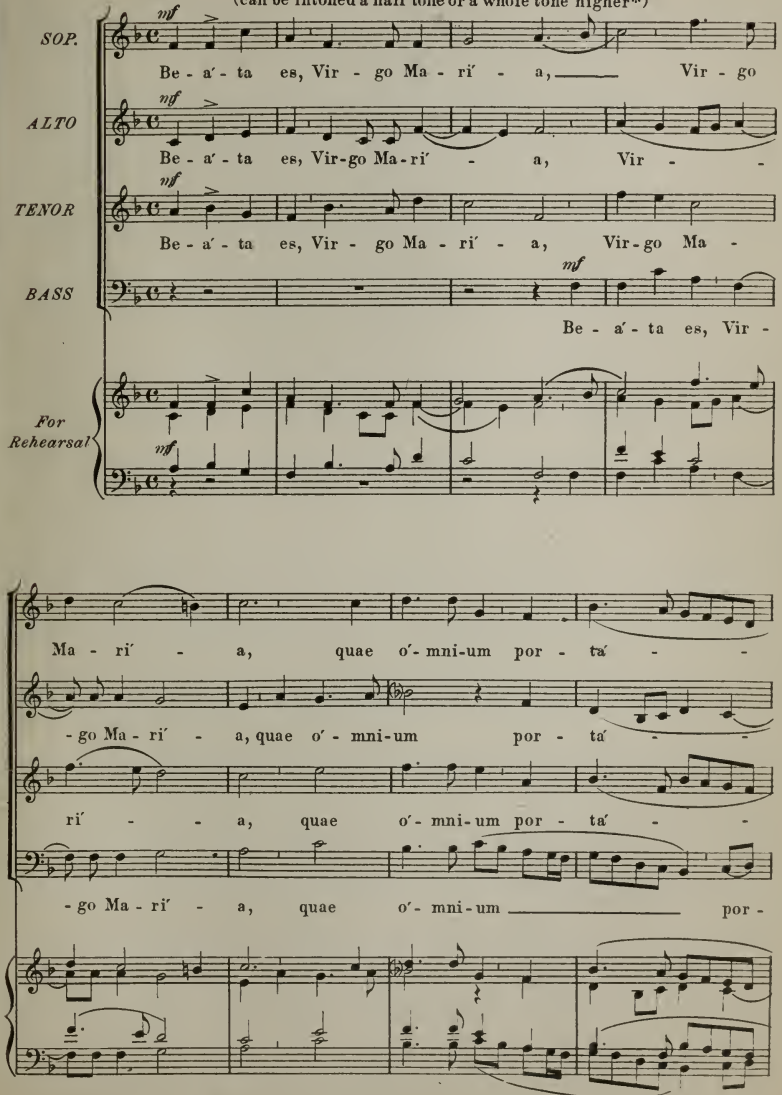

Fine
ja, al - le' - - - - - - lu - ja.
ja, al - le' - - - - lu - ja.
ja, al - le' - - lu - - - ja.
ja, al - le' - - - - lu - ja.
Fine
*(II) Annuntiatis. - Nomen Marae.etc.
f
ff
et be - - ne - di' - ctus, et be - - ne di' -
et be - - ne - di' - ctus, et be - ne di' -
et be - - ne - di' - ctus, et be - - ne - di' -
et be - - ne - di' - ctus, et be - - ne - di' -
ctus fru-ctus ven - tris tu - - - i.
ctus fru-ctus ven - tris tu - - - - i.
ctus fru-ctus ven - tris tu - - - i.
ctus fru-ctus ven - - tris tu - - i.

2. BEATA ES, VIRGO MARIA.

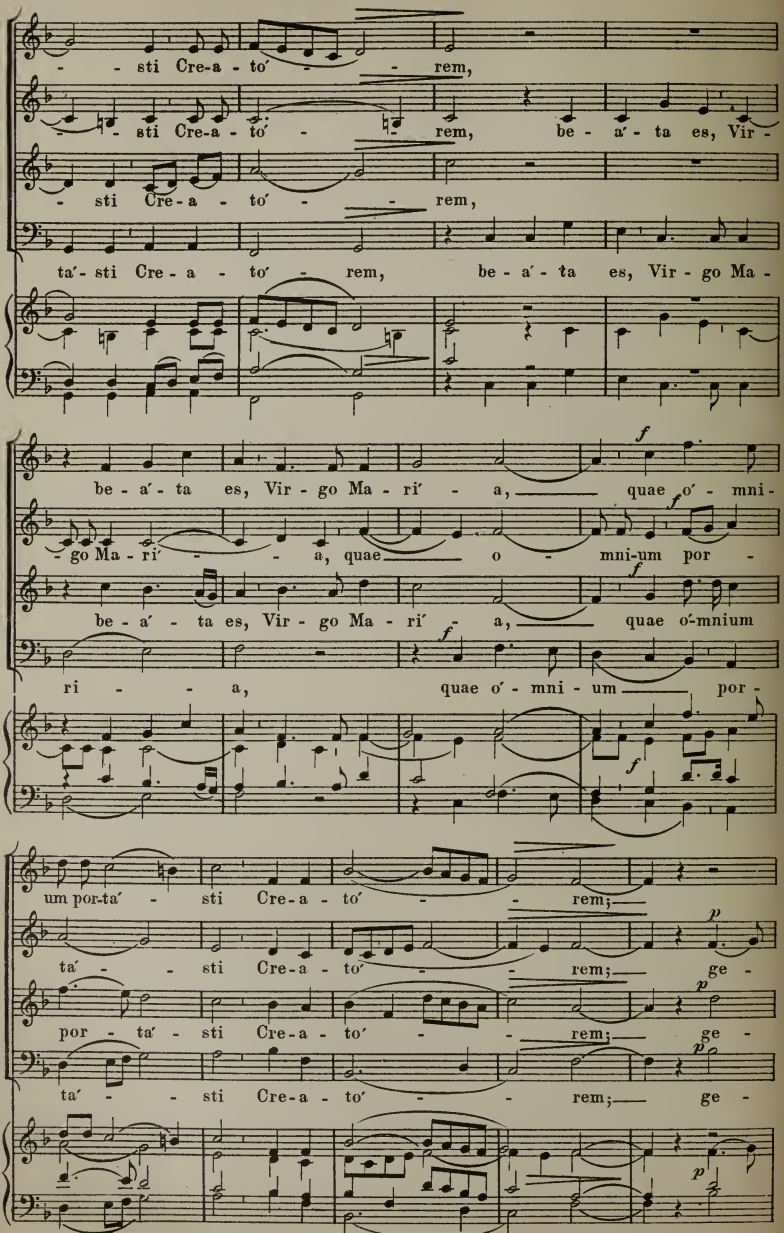
Offertorium in festo Visitationis B. M. V. (die 2. Julii), in festo Nativitatis B. M. V. (8. Sept.), in Missa Votiva de S. Maria a Pascha usque ad Pentecosten.

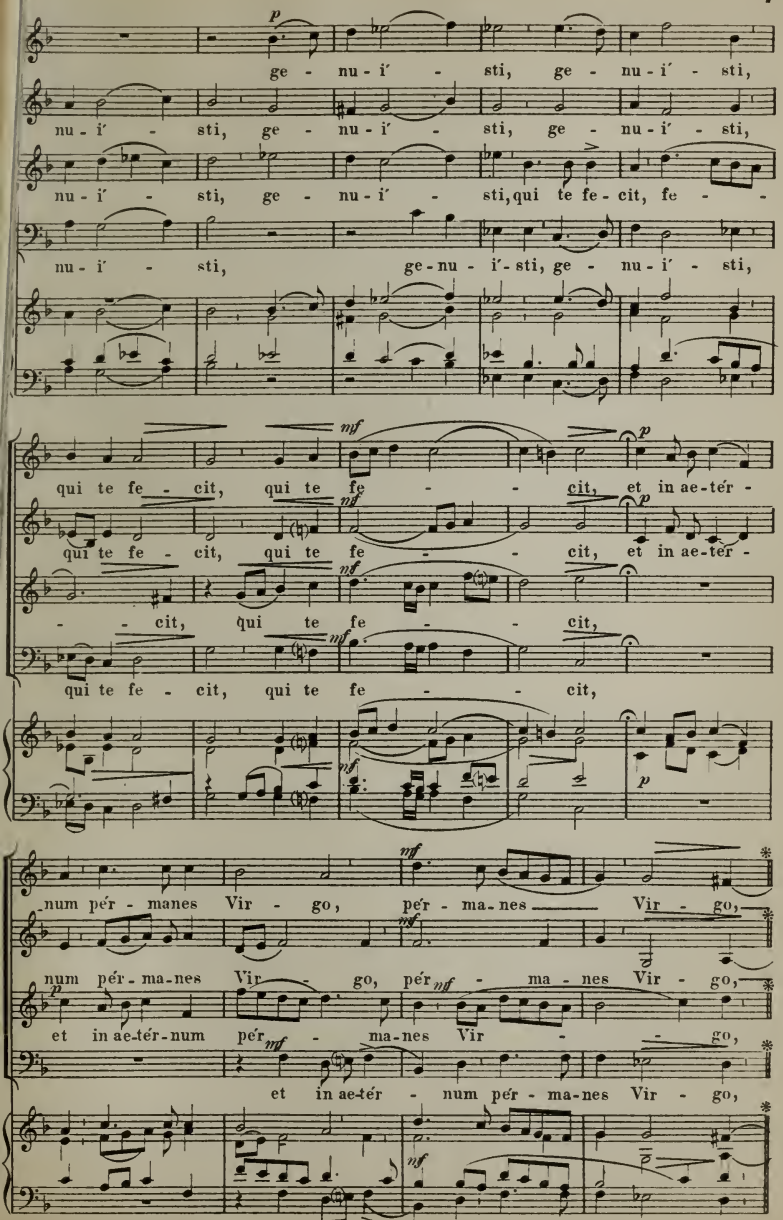
LUDWIG BONVIN, S. J. Op. 81, No. 2.

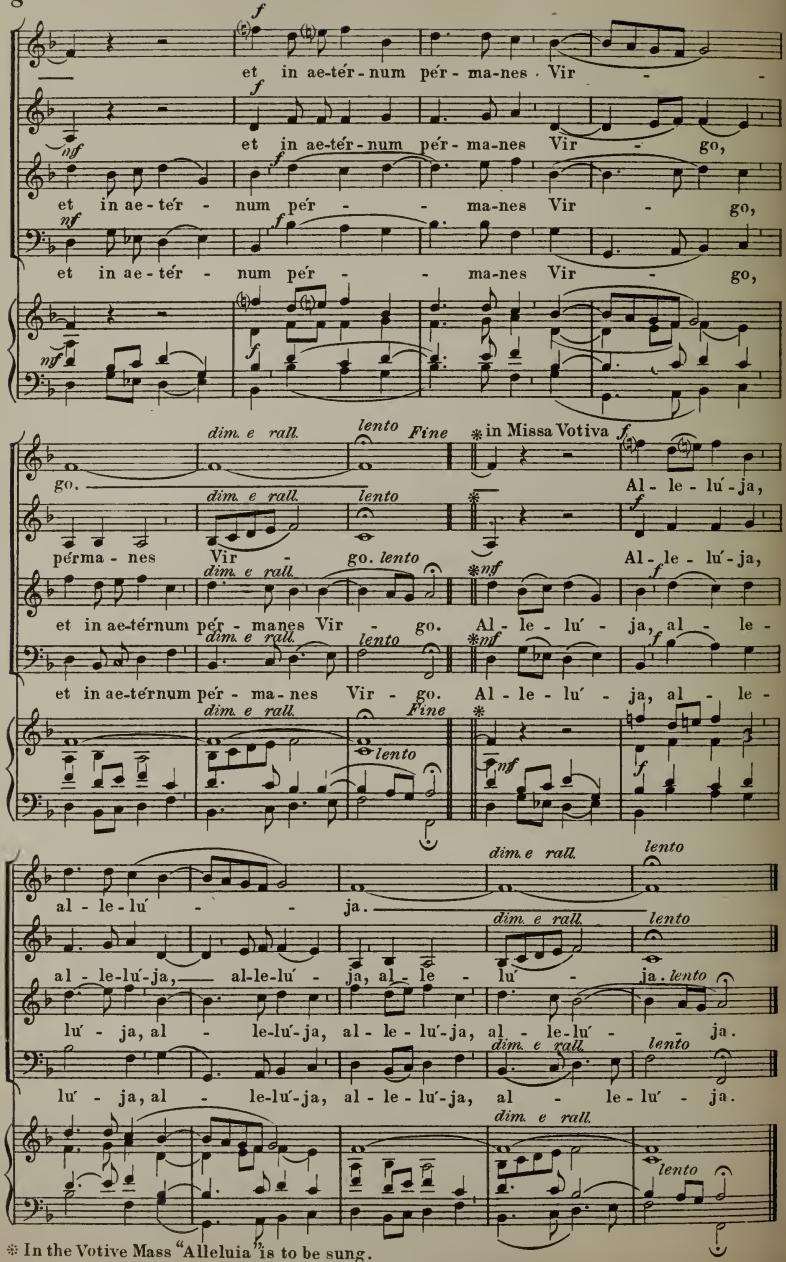
Con moto. (can be intoned a half tone or a whole tone higher*)


SOP.
ALTO
TENOR
BASS
For Rehearsal
mf
Be - a' - ta es, Vir - go Ma - rí' - a, Vir - go
Be - a' - ta es, Vir-go Ma-rí' - a, Vir - -
Be - a' - ta es, Vir - go Ma - rí' - a, Vir-go Ma -
Be - a' - ta es, Vir -
Ma - rí' - a, quae o'-mni-um por - ta' - -
-go Ma - rí' - a, quae o' - mni-um por - ta' - -
rí' - - a, quae o'-mni-um por - ta' - -
-go Ma - rí' - a, quae o'- mni-um por -

* A higher intonation is to be recommended if there are no deep alto voices in the choir.


- - sti Cre-a - to' - - rem,
- - sti Cre-a - to' - - rem, be - a' - ta es, Vir -
- sti Cre-a - to' - - rem,
ta' - sti Cre-a - to' - rem, be - a' - ta es, Vir - go Ma -
be - a' - ta es, Vir - go Ma - ri' - a, quae o' - mni -
- go Ma - ri' - - a, quae o - mni-um por -
be - a' - ta es, Vir - go Ma - ri' - a, quae o'-mnium
ri - - a, quae o' - mni - um por -
um por-ta' - sti Cre-a - to' - - rem;
ta' - - sti Cre-a - to' - - rem; ge -
por - ta' - sti Cre-a - to' - - rem; ge -
ta' - - sti Cre-a - to' - - rem; ge -


p
ge - nu - i' - sti, ge - nu - i' - sti,
nu - i' - sti, ge - nu - i' - sti, ge - nu - i' - sti,
nu - i' - sti, ge - nu - i' - sti, qui te fe - cit, fe - -
nu - i' - sti, ge - nu - i' - sti, ge - nu - i' - sti,
mf
p
qui te fe - cit, qui te fe - - cit, et in ae-tér -
qui te fe - cit, qui te fe - - cit, et in ae-tér -
- - cit, qui te fe - - cit,
qui te fe - cit, qui te fe - - cit,
num pér - manes Vir - go, pér - ma - nes Vir - go,
num pér - ma - nes Vir - go, pér - ma - nes Vir - go,
et in ae-tér-num pér - ma-nes Vir - go,
et in ae-tér - num pér - ma-nes Vir - go,


et in ae-tér-num pér-ma-nes Vir - -
et in ae-tér-num pér-ma-nes Vir - go,
et in ae-tér - num pér - - ma-nes Vir - go,
et in ae-tér - num pér - - ma-nes Vir - go,
dim. e rall. lento Fine
go.
* in Missa Votiva
Al - le - lú - ja,
dim. e rall. lento
pérma - nes Vir - go. lento
Al - le - lú - ja,
et in ae-térnum pér - manes Vir - go. Al - le - lú - ja, al - le -
et in ae-térnum pér - ma - nes Vir - go. Al - le - lú - ja, al - le -
al - le - lú - - ja.
al - le-lú-ja, al-le-lú - ja, al - le - lú - ja. lento
lú - ja, al - le-lú-ja, al - le - lú-ja, al - le-lú - - ja.
lú - ja, al - le-lú-ja, al - le - lú-ja, al - le-lú - ja.

* In the Votive Mass "Alleluia" is to be sung.

TWO EASY OFFERTORIES FOR FEASTS OF THE BL. VIRGIN.

For Soprano Alto Tenor & Bass.

I. (A) Im. Concept. (B) Annuntiat. – Name of M. – Votive Mass. – 4th Sunday of Adv.

LUDWIG BONVIN, S. J. Op. 81a, No. 1.

after a popular church hymn.

Con moto

SOP. A-ve, Ma-rí'-a, grá-ti-a ple-na, Do'-mi-nus

ALTO A-ve, grá-ti-a ple-na, Do'-mi-nus

TENOR A-ve, Ma-rí'-a, grá-ti-a ple-na, Do'-mi-nus

BASS Do'-mi-nus

For Rehearsal

te-cum; be-ne-dí-cta tu

te-cum; be-ne-dí-cta tu

te-cum; be-ne-dí-cta tu

te-cum; be-ne-dí-cta tu

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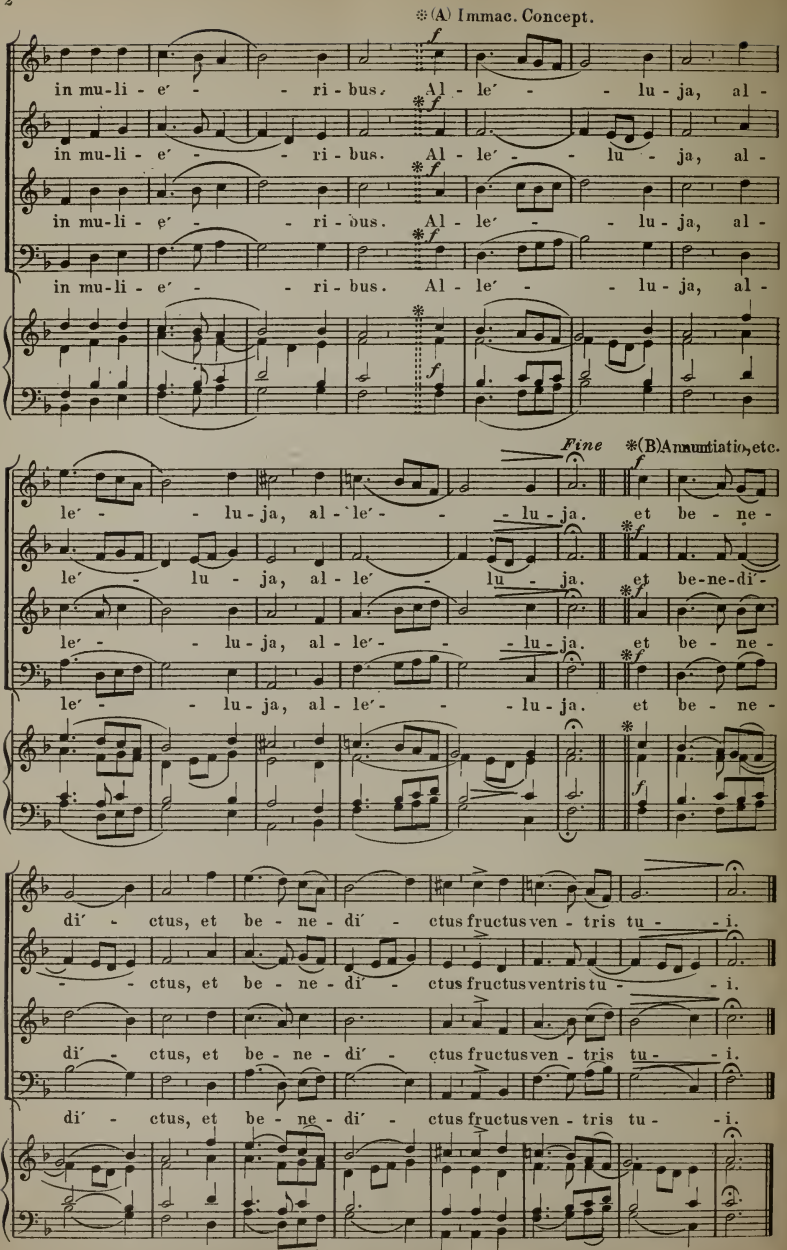
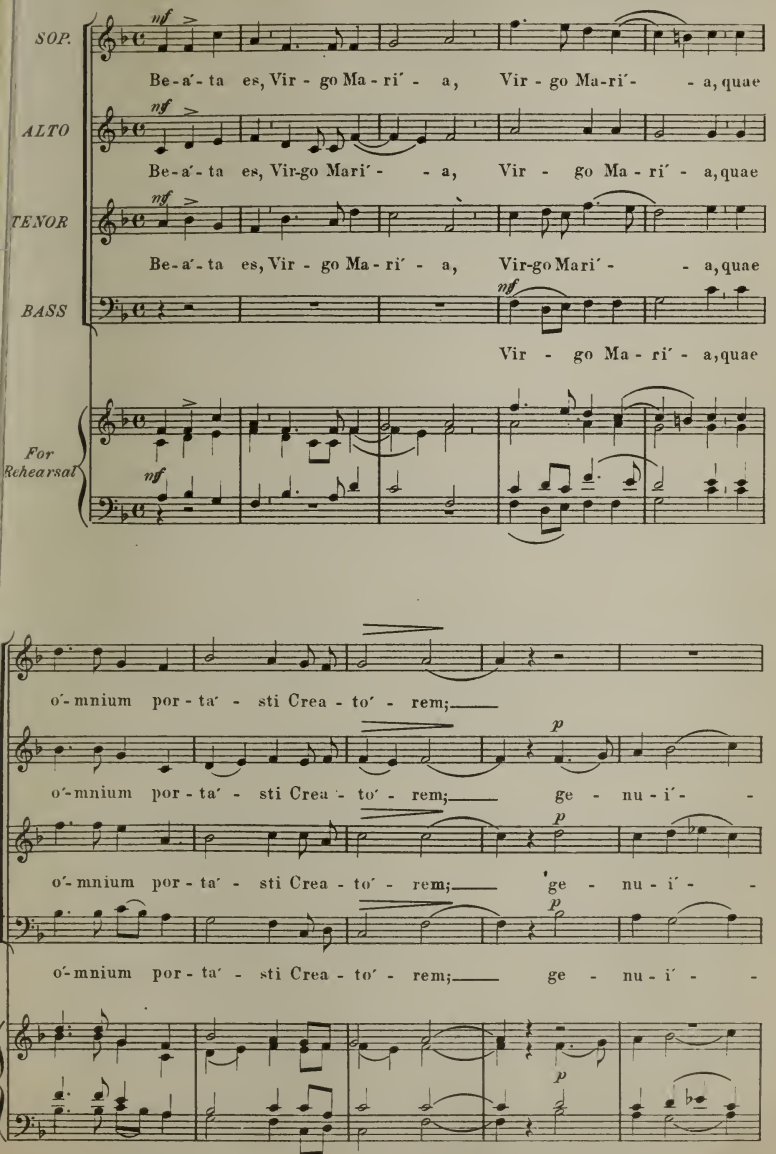
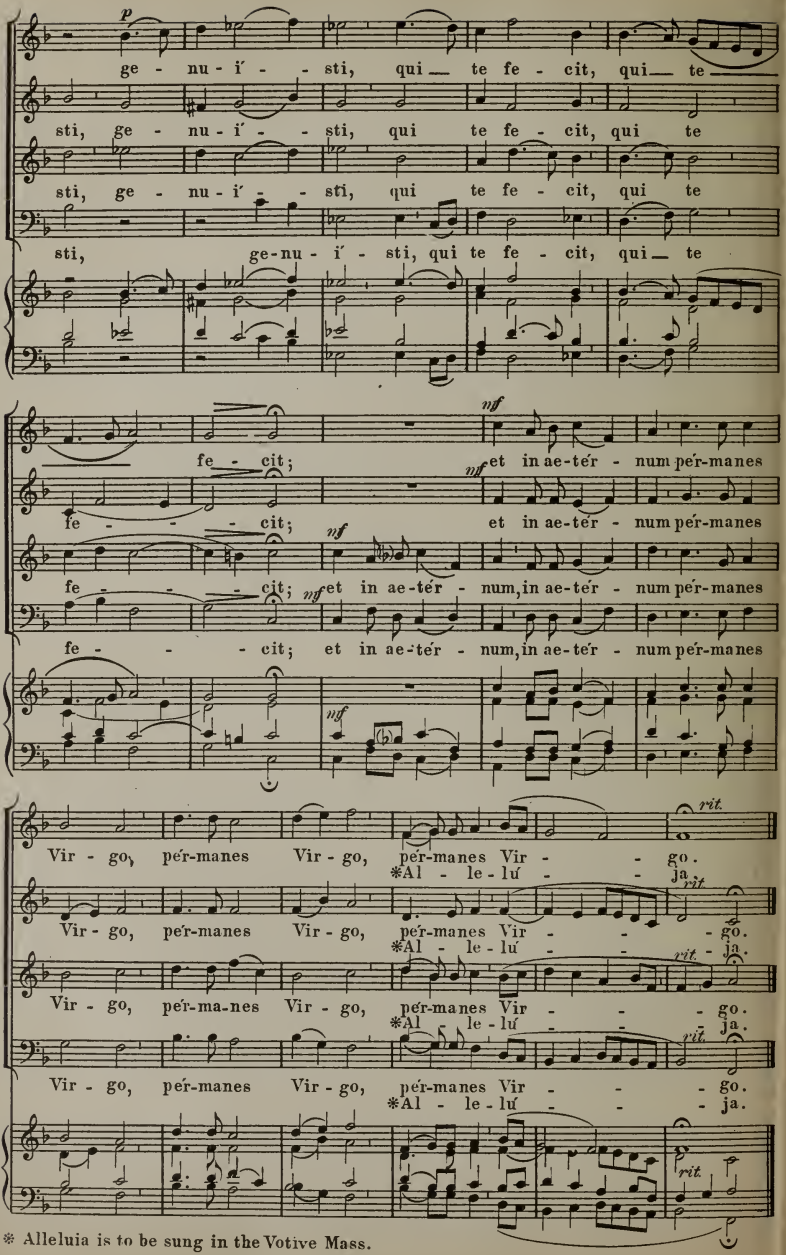

(A) Immac. Concept.
in mu-li-e' - - ri-bus. Al-le' - - lu-ja, al-
in mu-li-e' - - ri-bus. Al-le' - - lu-ja, al-
in mu-li-e' - - ri-bus. Al-le' - - lu-ja, al-
in mu-li-e' - - ri-bus. Al-le' - - lu-ja, al-
Fine
(B) Annuntiatio, etc.
le' - - lu-ja, al-le' - - lu-ja. et be-ne-
le' - lu-ja, al-le' - lu-ja. et be-ne-di-
le' - - lu-ja, al-le' - - lu-ja. et be-ne-
le' - - lu-ja, al-le' - - lu-ja. et be-ne-
di' - ctus, et be-ne-di' - ctus fructus ven-tris tu - - i.
- - ctus, et be-ne-di' - ctus fructus ventris tu - - i.
di' - ctus, et be-ne-di' - ctus fructus ven-tris tu - - i.
di' - ctus, et be-ne-di' - ctus fructus ven-tris tu - - i.

LUDWIG BONVIN, S. J. Op. 81a, No. 2.

Con moto.


SOP.
ALTO
TENOR
BASS
For Rehearsal
mf
Be-a'-ta es, Vir - go Ma - ri' - a, Vir - go Ma-ri'- - a, quae
Be-a'-ta es, Vir-go Mari' - - a, Vir - go Ma - ri' - a, quae
Be-a'-ta es, Vir - go Ma - ri' - a, Vir-go Mari' - - a, quae
Vir - go Ma - ri' - a, quae
o'-mnium por-ta' - sti Crea - to' - rem;
o'-mnium por-ta' - sti Crea - to' - rem; ge - nu - i' -
o'-mnium por-ta' - sti Crea - to' - rem; ge - nu - i' -
o'-mnium por-ta' - sti Crea - to' - rem; ge - nu - i' -
p


p
ge - nu - í' - - sti, qui te fe - cit, qui te
sti, ge - nu - í' - - sti, qui te fe - cit, qui te
sti, ge - nu - í' - - sti, qui te fe - cit, qui te
sti, ge-nu - í' - sti, qui te fe - cit, qui te
nf
fe - cit; et in ae-tér - num pér-manes
fe - - - cit; et in ae-tér - num pér-manes
fe - - - cit; et in ae-tér - num, in ae-tér - num pér-manes
fe - - - cit; et in ae-tér - num, in ae-tér - num pér-manes
rit.
Vir - go, pér-manes Vir - go, pér-manes Vir - - go.
*Al - le - lú - - ja.
Vir - go, pér-manes Vir - go, pér-manes Vir - - go.
*Al - le - lú - - ja.
Vir - go, pér-ma-nes Vir - go, pér-manes Vir - - go.
*Al - le - lú - - ja.
Vir - go, pér-manes Vir - go, pér-manes Vir - - go.
*Al - le - lú - - ja.

* Alleluia is to be sung in the Votive Mass.

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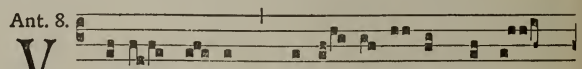

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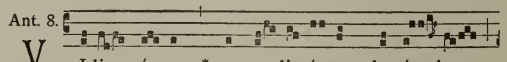

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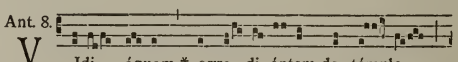

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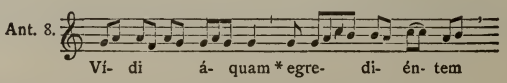

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